PAPERS

OF THE

BRITISH SCHOOL AT ROME

Vol. II.

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Vol. II

SIXTEENTH-CENTURY DRAWINGS OF ROMAN BUILDINGS

ATTRIBUTED TO ANDREAS CONER

BY

T. ASHBY, JUNIOR, M.A., F.S.A.

Assistant-Director of the British School at Rome; formerly Craven Fellow in the University of Oxford.

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PREFACE.

THE contents of this second volume of the *Papers of the British School at Rome* afford a further illustration of the variety and extent of the work which such an institution can do, even though like the other foreign schools in Rome it is precluded, by circumstances, from the actual excavation of ancient sites.

The history of the monuments of Rome, whether classical or mediaeval, whether still existing or not, is difficult to write: to a very large extent the materials must be sought for elsewhere than in the soil of Rome, in the libraries and museums of Europe. Of especial importance are the drawings of these monuments made by architects, artists, and antiquaries during the period of the Renaissance.

The value of this kind of evidence is now fully appreciated by all students of the subject. But to render it available for study and criticism accurate reproduction of the originals is necessary, and a good deal has been already done in this direction, notably by Professors Lanciani and Huelsen.

The drawings now published are not only of great importance in themselves, but the fact that they were discovered by British scholars in the Soane Museum in London seemed to make it the clear duty of the British School at Rome to place this new material as promptly as possible in the hands of students.

H. F. PELHAM.

(*Chairman of the Committee.*)

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INTRODUCTION.

THE important series of drawings which are published in the present volume are preserved in Sir John Soane's Museum, at 13 Lincoln's Inn Fields, London. A note at the beginning of the volume in which they are now mounted (which has an Italian parchment binding of the eighteenth century, on the back of which is written in ink 'Architec(tura) Civilis Andrea Coneri Antiqua Monume(nta) Rome') states that they were bought at Mr. Adam's sale in May 1818 for £5 18*s.* 0*d.* The sale of Robert Adam's books took place at Christie's on May 20 and 21, 1818: and the volume appears in the catalogue as No. 27 of the books to be sold on the first day, '*Architectura Civilis*: a volume containing measurements and sections of celebrated Ancient Edifices by a Florentine Architect.'[1] Sir John Soane bought many other books and drawings at the same sale, including three volumes of drawings by G. B. Montano (many of them published in his *Architettura*—Rome, 1638) for which he paid £21 10*s.* 6*d.*; and also many drawings by Robert Adam himself. Two copies of the sale catalogue are preserved at the Museum.

Our drawings were probably acquired by Robert Adam's brother James, on the occasion of the latter's visit to Rome in 1762, when he negotiated for King George III. the purchase of the collection of drawings which had belonged to Cassiano Dal Pozzo from Cardinal Alessandro Albani (Matz, *Nachr. d. k. Ges. d. Wissensch.* Göttingen, 1872, 64 *sqq.* Michaelis, *Ancient Marbles in Great Britain*, 84 § 50, 718; cf. *Class. Rev.* 1904, 70): though whether they came from the same library it is impossible to say.

They originally formed two sketchbooks (or else one in which the numbering recommenced from 1 after 99 was reached), but there are

[1] A small number of obvious identifications have been pencilled in English upon the mounts—very possibly by Soane himself.

many gaps, which I have not considered it necessary to mention in each case. These are due, no doubt, to the fact that blank leaves were not incorporated in the volume in which they were mounted, and the highest number in the second series is 34. The pages measure $9\frac{1}{8}$ inches high by $6\frac{5}{8}$ wide,[1] and are, naturally, often used on both sides; in four cases (Nos. **8**, **22**, **39**, **161**) a drawing occupies two pages of the open book ($9\frac{1}{8}$ inches by $13\frac{3}{16}$ inches). The numbering is not, however, contemporary with the drawings themselves, but is posterior to them.

After they had been mounted the sketches were renumbered individually (the blank leaves being left out of the reckoning) but upon the mounts only: and it is these last numbers, being those of the present arrangement of the book (though the original order has been in the main preserved) which have been adopted for the present publication and are printed in heavier type throughout.[2] The earlier numbers are indicated in the text immediately after them in brackets.

The only watermark which appears in the paper is that of which a half-size facsimile is given (Fig. 1). It is found in the paper of several

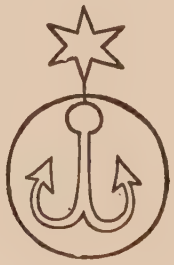


FIG. 1.

other drawings of the sixteenth century, *e.g.* *Uffizi* 355–357, 519, 619 (Baldassare Peruzzi), 689 (Salvestro Peruzzi), 18735 (Michelangelo); cf. Egger, *Kritisches Verzeichniss der Sammlung architektonischer Handzeichnungen der k. k. Hof-Bibliothek in Wien*, p. 31, No. 83 (an unknown French artist of the latter half of the sixteenth century).[3]

[1] The reproductions are about one-fifth smaller.

[2] The late Mr. George H. Birch, F.S.A., Curator of the Soane Museum, was good enough to reproduce this numbering in pencil so that it might appear in the photographs.

[3] On the paper of the mounts (which belongs probably to the 18th century) three different watermarks appear, about which I have not been able as yet to obtain any information.

There have been two hands at work in the sketchbook. The earlier one has done the bulk of the drawings, and must therefore be dealt with first. The date of this artist may, from internal evidence, be put down as, roughly, 1515. No. **69***d* gives us (for the first time) the year 1512 as the exact date of the discovery of the obelisk of Augustus, which formed the gnomon of the great sundial of the Campus Martius, and now stands at Montecitorio: while the cornice from the baths of Titus shown in **91***a* was, we are told, found in 1513. We have, again, two architectural fragments described as "*in domo canpolinis*" [sic]—Nos. **105***d*, **126***b*. The collection of Giovanni Ciampolini was dispersed in 1520 (Lanciani, *Bull. Com.* 1899, 108, cf. *Röm. Mitt.* 1901, 230). And with these dates agree both the style of the drawings and the character of the handwriting.

As to the personality of the author, there is more difficulty. No name occurs on any of the drawings: but No. **47** (*f.* 43 v. of the first part of the original sketchbook) is a copy of a letter by one Andreas Coner written in Italian to Bernardo Rucellai of Florence, describing the sundial with an ancient Roman rustic calendar carved upon its base, which was at the time in the possession of the Della Valle family (*Menologium Rusticum Vallense*, cf. *C.I.L.* i². p. 280, no. xxiii B). The letter is dated from Rome, September 1, 1513: but from the title it bears (*Lettera d' Andrea Conero a Bernardo Rucellai*) it is obviously a copy. Further, it is not in the same handwriting as that which is seen in the greater part of the drawings (those by the earlier hand), though there is considerable similarity between them, and not very much difference in date, though the letter is certainly posterior. Again, it mentions four drawings of the sundial, whereas only one is to be found in the sketchbook (No. **48**).

Bernardo Rucellai (1449—Oct. 7, 1514), a member of the famous Florentine family, is well known as the author of a treatise *De Urbe Roma* (published, with a preface by Domenico Becucci, in *Rerum Italicarum Scriptores ab anno* 1000 *ad* 1600, Florence 1770, ii. p. 757 *sqq.*, from the original MS. in the Riccardi library: cf. *C.I.L.* vi. p. xliii. no. xiii.). Another work of his was a short treatise *de Magistratibus Romanorum*, published by A. F. Gori in 1735, and again in 1752. His gardens in Florence were the meeting-place of the Accademia Platonica. Cf. Tiraboschi, *Storia della letteratura italiana*, vi. 2, p. 9 *sqq.*

Andreas Coner, on the other hand, is, it appears, quite unknown. Professor Lanciani (*Storia degli Scavi*, i. 162) gives a short description of

the sketchbook from notes furnished by myself, and (*ibid.* 240) mentions the inventory of his goods, which exists in the Archivio di Stato in Rome (vol. 414, Reg. Iac. Apocellus, c. 148). The inventory, which is given in full in Appendix I, is dated Friday, Nov. 8, 1527, and in a previous document (c. 145) we find him acting as witness at Ostia on Oct. 20, so that he must have died between these two dates—and apparently in Rome (cf. p. 75).[1] He did not therefore perish in the sack of Rome, though one of his books, a MS. of Ptolemaeus, was '*conculcatus pedibus barbarorum.*'

He is described on c. 145 as *c(lericus) Bambergen(sis) dioc(esis)*; and from his inventory we find that he was a man of considerable learning, the owner of manuscripts and printed editions of the Greek and Latin classics, of various dictionaries, and of classical and Renaissance works on mathematics, astronomy, geography, etc.

He also possessed copies of Blondus, *De Roma Instaurata*, and of Raphael Volaterranus, *Commentarii urbani*, and he cites Albertini, *Opusculum de Mirabilibus novae et veteris urbis Romae* for the height of the column of Trajan (No. **69***a*). This was practically the whole of the topographical literature then available: Fulvius' *Antiquitates Urbis Romae* appeared in the very year of Coner's death (his *Antiquaria Urbis*, a topographical description of Rome in hexameters, was published in 1513, it is true, but is not a work of so much scientific value as the *Antiquitates*) and Marliani's *Topographia* (first edition) in 1534.

These, however, are our only sources of information. There was some hope that original letters from Coner to Bernardo Rucellai might be preserved in the archives of the Rucellai family at Florence. These are now divided, a portion being in the possession of the Ricasoli-Tiridolfi family, and the remainder belonging to Lord Westbury, who inherited them from the late Mr. Temple-Leader. The former collection was carefully examined by Dr. Marzi,[2] of the Archivio di Stato in Florence, but without any trace of Coner's name being found: and the same was the case with regard to the latter, as I am informed by Cav. Rag. Alessandro Papini, Mr. Temple-Leader's executor, who was good enough to examine

[1] I infer this from the list of his possessions 'in domo D. Angeli Saurii' and for the charge for the hire of a mattress and coverlet which were conveyed to that house. His illness seems to have necessitated continual nursing day and night for just over a week.

[2] Dr. Marzi's researches were undertaken at the instigation of Cav. Gherardi, Director of the Archivio, on the request of Prof. Villari. To all these gentlemen my best thanks are due.

the papers at my request. Nor was any information to be had either in the Royal Library or in the Royal Archives at Bamberg, as I am informed by Herr Fischer, librarian of the former. A search made in the records of the German churches in Rome, S. Maria dell' Anima (*Liber Confraternitatis B. Marie de Urbe*, Rome, Typ. Propaganda Fide 1875; Nagl, *Urkundliches zur Geschichte der Anima in Rom—Röm. Quartalschr.* Suppl. xii) and S. Spirito (extracts from the Liber Confraternitatis made by Mgr. de Waal, which he was good enough to allow me to consult) proved equally fruitless: nor was the name to be found on any of the German tomb inscriptions in Rome, as far as I could learn from a thorough examination of a copy of the sections of Forcella's *Iscrizioni delle chiese di Roma* which concern these churches, with MS. additions by Mgr. de Waal, which is in the library of S. Maria in Camposanto. His name does not occur, either, in any of the ordinary books of reference such as Nagler's *Künstlerlexicon*, nor, as far as I can discover, had he any relations with Dürer, in whose correspondence he is not mentioned. Nor in any of the drawings which I have examined, or others have examined for me, can any trace of the same handwriting be found. In fact, it is not going too far to say that Andreas Coner seems to be, up to the present time, entirely unknown and unheard of.

It is, it will be seen, impossible to affirm with certainty that he is the author of the earlier series of drawings, inasmuch as no authenticated specimen of his handwriting has come to light: but the insertion on a blank leaf, opposite to the drawing of the della Valle sundial, of his letter relating to it, is in itself a strong argument: and what we know of the man seems to confirm it. In any case, I shall use the name in speaking of the drawings by the earlier hand, if only for brevity's sake. The drawings themselves are most carefully executed in ink, guiding lines having previously been marked on the paper with a sharp instrument, and the walls coloured in bistre; and their fineness and accuracy are quite remarkable. The notes to them are uniformly written in Latin, which would be surprising if the artist were not a man of some learning, while some of the errors in orthography may indicate a non-Italian authorship: and the small handwriting and the delicacy of the lines of the drawing seem characteristically German. Baron von Geymüller is inclined to think in fact that 'the author was not Italian, but had entirely adopted the manner of drawing of the Italian masters.' Whoever the artist was, he was apparently

acquainted with the great architects of the day—and more especially with Bramante, who died in Rome in 1514. The sketchbook contains copies of original studies by the latter for various buildings in Rome which I have submitted to Baron von Geymüller, who has been good enough to give me most freely the benefit of his assistance and advice on the subject, for which my warmest thanks are due.

No. **17** (a study for the plan of St. Peter's) is of great interest, and gives another of Bramante's many ideas for the execution of the building: while Nos. **71***b*, **79**, **90***b*, **116***b*, all represent details of cornices designed by Bramante for it.

No. **18** is his plan for SS. Celso e Giuliano, which was after all never executed, and was only known otherwise from a rough sketch by Antonio da Sangallo the younger (*Uffizi* 875).

Bramante's intentions for the Cortile di Belvedere are nowhere better illustrated than in the plan No. **25**, which gives a number of new details, and the elevations Nos. **43–45**, in which we get for the first time his design for the second order of the lower court, while many of the architectural details are accurately given.

Nos. **11** (S. Biagio della Pagnotta) and **21**, **33**, **34**, **65***b* (the 'tempietto di Bramante' at S. Pietro in Montorio) are also important.

The Palazzo della Cancelleria (Nos. **51**, etc.), too, and the Palazzo Giraud (No. **14**) are represented, though the attribution of these buildings to Bramante has recently been questioned (*infra*, p. 16).

No. **31** shows the state of St. Peter's at a rather later stage, just after the death of Fra Giocondo on July 1, 1515. (Bramante died March 11, 1514.) It is probable indeed that the chapels on each side of the choir had only just been begun at that time; they were certainly not proceeded with later on (*infra*, p. 28).

Nos. **82**, **115***c*, **116***e*, *i*, are architectural members designed by Antonio da Sangallo—the younger, no doubt, though the father was still living—which I have not succeeded in identifying, so that they may perhaps never have been executed, or else be no longer in existence.

A curious problem is presented by the close relation between some of the drawings of Coner (in the main of architectural details from classical buildings, but in some cases from Renaissance buildings also) and a series of sketches, mostly in red chalk, attributed to Michelangelo, and taken from a sketchbook the leaves of which measure $11\frac{1}{4}$ by $8\frac{1}{2}$ inches, the

majority of which are in the Casa Buonarroti at Florence, though two or three leaves have found their way into the British Museum by purchase from Comm. C. Buonarroti in 1859.

The correspondence in subject, in mode of treatment, and in point of view is surprising, and too striking to be accidental ; cf. *infra*, p. 60 and Plates A, B, also Appendix II., where a tabular statement (which renders the mention of each individual case unnecessary) will be found : and as these are the only copies (whether from the antique or from Renaissance buildings) known to exist among the architectural drawings of Michelangelo, the question of their authenticity at once arises. They are certainly not directly taken from the buildings themselves : for the similarity between them and the drawings of Coner renders it certain that either they were copied from Coner, or that both derive from a common archetype. The presence of careful measurements in Coner's drawings, taken with their invariable absence in those attributed to Michelangelo, seems to exclude the possibility that Coner can have been the copyist, while, on the other hand, that the artist of the red chalk drawings copied from Coner seems to be clearly proved, not merely by the close correspondence both in the subjects treated, and in the order in which they occur (taken in conjunction with the absence of measurements in the former series), but by the fact that in two cases the supposed Michelangelo betrays himself as an unintelligent copyist.[1]

(*a*) Brit. Mus. 1859–6–25–560–2 (Berenson, *The Drawings of Florentine Painters*, vol. ii., p. 89, No. 1505), which is reproduced in our Plate B, contains amongst other subjects a sketch of a composite capital surmounted by a bare architectural profile. This proves to be identical with Coner, **92***a* (the circular temple at Tivoli). Instead, however, of drawing the entablature with the inscription, the artist has contented himself with copying its profile, which starts immediately to the right of the central volute in Coner's sketch.

(*b*) Casa Buonarroti, 'cornice' 23, No. 3 (left half reverse) contains three subjects taken from Coner, of which one is evidently copied from Coner, **83***b*. In Coner's sketchbook this forms in reality one subject with **83***a*, a cornice from the Piazza di S. Eustachio represented both in elevation and in profile. The artist of the red chalk drawings has, however, entirely omitted the elevation of the cornice, and has associated with the profile

[1] I owe this point to Mr. H. Stuart Jones.

two other subjects (**81***a*, **83***d*) with which it has nothing to do. Not only so, but upon the immediately following leaf of his sketchbook (the obverse of the drawing of which we have been speaking) he gives us the rest of Coner, **81** and **83** (with the exception of **83***a*, which he entirely ignores), together with **82**. In other cases he copies leaves of Coner absolutely (*e.g.* **49**, **84**, on drawing No. 2, 'cornice' 22, reverse, right half, and obverse, left half, respectively), so that there seems to be no method in his proceedings.

Not only is it almost impossible to believe that Michelangelo would have copied (and still less copied unintelligently) from Coner's sketchbook, but the style of the red chalk drawings, which is timid and at the same time inaccurate, makes it more than improbable that they can be by Michelangelo himself, although they may well be attributed to one of his pupils. The drawing in the Teyler collection at Haarlem (*Die Zeichnungen Michel Angelos in Museum Teyler zu Haarlem*, Pl. xxiii.: Berenson, 1675) is different in dimensions (13⅛ by 9 inches), and shows on the recto a study for a Christ on the cross in black chalk, which Berenson describes as 'surely too fumbly and stringy for Michelangelo,' and on the verso some architectural profiles drawn in red chalk which are totally different in style from the rest of the series, and may well be from the master's hand.

The reverse of the British Museum drawing referred to *supra* (*a*), contains sketches for a building with a few measurements and indications written in a hand remarkably like that of Michelangelo, as Mr. Sidney Colvin kindly informs me. But the style of these sketches shows a firm, decided touch quite unlike that of the drawings on the recto. If they are by Michelangelo, it is practically certain that the other architectural sketches are, as suggested above, the work of one of his pupils who had access to Coner's studies.

In any case, the position of Berenson, who accepts those in the British Museum as genuine, while he tacitly rejects most of those in the Casa Buonarroti (*op. cit.* p. 77n.), accepting, however, Nos. 8–10 (Nos. 1457–1459 of his catalogue), is surely impossible.

It also seems probable that for the plans of certain buildings not in Rome Coner used the same sources as Giuliano da Sangallo, or perhaps actually copied him, though there are certain slight differences between them; the absence of measurements (which is rare) would indicate that Coner had not seen the monuments themselves. Nos. **19***a*, *b*, **21***a*, are

perhaps, the only cases of this. Some of the more fantastic drawings of capitals (Nos. **138, 139**), and especially those of helmets (**161, 161**A) come very close to certain drawings by Giuliano, without being actually copied from them.

Our sketchbook occupies a fairly early place in the series of Renaissance drawings which relate to the antique. The greatest and most famous collection of isolated drawings (including the *disiecta membra* of many sketchbooks) is in the Uffizi at Florence ; but there are also many albums or *Taccuini* which have retained their individuality. They are divided into three classes (which must not be treated as mutually exclusive) by Fabriczy (*Il libro di Schizzi d'un pittore olandese nel museo di Stuttgart* in *Archivio storico dell'Arte*, vi. [1893], 106 *sqq.* and separately).

(*a*) The sketchbooks of Renaissance architects, who studied the remains of ancient buildings either as practical architects, in order to use them as models, or else as antiquarians, with a desire to form a *corpus* of the ruins of antiquity. It is to the latter division that the collection before us belongs, and its systematic completeness is remarkable, and indeed unparalleled.

(*b*) The sketchbooks in which the archaeological and scientific interest is paramount, and material for research is mainly sought.

(*c*) The collections of purely artistic sketches, including views either taken for later use in the artist's own paintings, or simply for their own intrinsic beauty, and from a pure love of the picturesque.

The majority of these drawings are of later date than those of Coner, though the two sketchbooks of Giuliano da Sangallo form an important exception ; for that which was till recently in the Barberini Library (which has now passed *en bloc* to the Vatican) dates from 1465–1514 (Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 15), while the Siena *taccuino* contains drawings which run from 1483 to 1513 (*ib.* 73).[1]

We now come to the consideration of the drawings by the later hand.[2] The style of them is quite different : they are not so fine in line, the

[1] To the list given by Fabriczy, which need not be repeated here, the sketchbook in the library of the Prince of Waldburg-Wolfegg (Robert, *Röm. Mitt.* 1901, 209 *sqq.*) is the only addition that I can make. The album of Pierre Jacques (published in facsimile by M. Salomon Reinach in 1902) had already been described by Geoffroy in *Mélanges de l'École Française*, 1890, p. 150 *sq.*

[2] Nos. **6, 7, 8**A, **9, 26–30, 66, 99–104, 108, 128, 130, 142, 147***c*, **151***c*, **152–155, 157, 158**. The later hand has also added the name 'S. Angelo in Pescheria' to **63***c*.

shading is darker, while the execution is decidedly inferior (*cf.* especially **99**, **101**, **103**). They were certainly inserted in the sketchbook before it was broken up and mounted, and probably before it was numbered.

They are not indeed very much later in date than the original series: from their style and the character of the handwriting, they would appear to belong to the middle of the sixteenth century; and this view is confirmed (1) by the fact that the artist saw one of the internal bases of the temple of Mars Ultor in the church of S. Marco (**130***b*), whereas Coner had drawn it in its original position (**124***b*), and (2) by the legend to the two capitals of No. **142** *in casa* [*di*] *M. Anton*[*i*]*etto delle Medaglie*—a dealer in antiquities, who appears as the owner of a house on the slopes of the Quirinal in 1546, and is several times mentioned by Pirro Ligorio; further by a curious parallelism between the sketchbook in its enlarged form and some drawings by an unknown artist, formerly in the Destailleur collection, and now in the Kunstgewerbemuseum at Berlin. Three of these drawings (the only ones which appear to have any relation with Coner) are reproduced below (Figs. 3, 4, 6) by the kind permission of Dr. Jessen, Director of the Library of the Kunstgewerbemuseum, and a table of comparison is given in Appendix III.

The style of the Berlin drawings (which are roughly executed in pen and ink) is entirely different, but the legends (and as a rule the points of view) are identical, and the absence of any objects which do not occur in our sketchbook makes the relation more striking.[1]

The later hand seems to have known the sketchbook of Giuliano da Sangallo, which was till lately in the Barberini Library, and is now in the Vatican (*Barb. Lat.* 4424—formerly xlix. 33) after additions had been made to it by his son Francesco not earlier than 1540 (Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 14 *sq.*). Nos. **6**, **8A**, **9** are probably copied from drawings by Francesco (43^{v}, 38^{v}), while **7** is copied from a plan by Giuliano (29^{v}).

It will be seen from the above remarks that the sketchbook in its present state presents many problems, for which it may not be easy to find a solution. I cannot claim to have discussed them exhaustively—that I leave to better judges in these matters—but they certainly add to

[1] I am informed by Dr. Gustav Kühl, of the library of the Kunstgewerbemuseum, that these drawings are *not*, in all probability, by the unknown French artist who generally passes under the name of the Anonymus Destailleur, and that they came from a separate volume, which did not form part of the series of his works.

the interest of the collection. Nor can I hope to have identified all the plans, elevations, or architectural fragments, some of which further search would undoubtedly have enabled me to find. I prefer (not solely upon my own responsibility, but following the advice of others more experienced than myself) to publish so important a series of drawings at once, rather than to wait longer, in the hope of being able to make my text a little less imperfect—though, to one who is not a professed student of architecture, there will always be a considerable amount of difficulty in attempting a commentary upon a work of this kind.

I may perhaps be allowed to adopt the very apt remarks of M. Salomon Reinach, in his preface to the facsimile of the *Album de Pierre Jacques*:—'Mon commentaire . . . dans l'état où je l'offre au public, ne peut guère être qu'une épreuve bonne à corriger. . . . La rédaction du texte est, après tout, chose secondaire; elle peut être faite expéditivement, quitte à ne point refuser aux critiques, ces collaborateurs du lendemain, le plaisir de découvrir quelques erreurs.' It is only fair to add that it was M. Reinach's preface that led us to employ MM. Berthaud frères to execute the reproductions which form the illustrations to the present work. He is, so far, one of the very few scholars who have published in facsimile and in their entirety any of the many important archaeological sketchbooks of the Renaissance.[1]

The contents of the sketchbook are arranged in a definite order (whether with a view to publication or not we cannot tell), and may be classified roughly as follows:—[2]

1. Title.

2–25. Ground plans (in which the parts existing and not existing are not accurately distinguished).

[**26–30.** Tombs (plans and elevations) by the later hand.]

31–69. Elevations.

70–155. Architectural details.

α. **71–83.** Doric entablatures.

β. **84–91.** Ionic and Corinthian entablatures and cornices, corbelled.

γ. **92–98, 105–111.** The same, not corbelled.

[1] The only two other publications of the kind known to me are *Le rovine di Roma al principio del secolo xvi. Studi del Bramantino* (*Bart. Suardi*), Milan 1875, and *Il Taccuino Senese di Giuliano da Sangallo*, Florence 1902. In both cases the text is the weak point.

[2] The later hand in making additions has in most cases respected the original arrangement.

[**99–104**. A group of drawings by the later hand.]

δ. **112–117**. Plain mouldings (cornices and plinths).

ε. **118–123**. Doric capitals, plain and ornate.

ζ. **124–132**. Ornate bases.

η. **133–137**. Plain bases.

θ. **138–140, 142, 144, 147, 148, 151–155**. Capitals, Ionic, Corinthian, Composite.

ι. **141, 143, 145, 146, 149, 150, 156–165**. Various subjects largely fantastic.

In describing the various figures on each leaf, I have used the letters *a*, *b*, etc. beginning from the top left-hand corner and going across the page, as in a printed book. The same is the procedure adopted in describing the drawings of other artists with which I have had to deal in detail.

Besides those gentlemen whom I have already mentioned, my special acknowledgments are due to Professor R. Lanciani of the University of Rome, Dr. Christian Hülsen, Second Secretary of the German Archaeological Institute in Rome, Dr. Hermann Egger of Vienna, Signor Nerino Ferri, Keeper of the Drawings at the Galleria degli Uffizi in Florence, Cav. Alessandro Corvisieri, Director of the Archivio di Stato in Rome, and Mr. H. Stuart Jones, Director of the British School at Rome. There are others to whom I am grateful for help and advice, whom space will not allow me to mention. But I cannot but express my deepest regret at the very sudden death of my friend, Mr. George H. Birch, F.S.A., the late Curator of the Soane Museum, who had always taken the greatest interest in the publication of the drawings, and facilitated and assisted it in every way. To the Trustees of the Soane Museum, finally, my best thanks are due for permission to publish certainly not the least of the many treasures in their keeping.

1. Frontispiece (number, if any, cut away and back blank).

NOTA · QVOD · OMNIA · QVAE · IN · ISTO · LIBRO · SVNT · ME*n*SSVRATA · CVM · BRACHIIS · FLORE*n*TINIS · DIVIDENDO · BRACHIVM · IN · PARTES · SEXAGI*n*TA · QVAS · VOCO · MINVTA · ET · CVM · IPSIS · MINVTIS · MINVTISSIME · ME*n*SSVRATVM · EST ·

The braccio fiorentino in which all the measurements in the drawings by the earlier hand are given, those by the later hand having no measurements, is equivalent to 0·583626 mètre (Geymüller, *Projets primitifs pour la basilique de Saint Pierre*, 354), or almost exactly 23 inches: so that each 'minute' is equivalent to 0·0097 mètre (practically one centimètre) or roughly $\frac{2}{5}$ of an inch.

2. (1)

HICNOGRAFIA · ANPHITEATRI · VESPASIANI · SIVE · DOMITIANI

Accurate ground plan of the Colosseum without measurements.

3. (1^{v}) QUARTA · PARS · ANPHITEATRI.

Originally intended to contain a plan of a very small portion of the Colosseum on a larger scale (some remains of which may be seen on the right). It was then used for a quarter-plan of the amphitheatre (the N.E. quarter) with the flights of steps shown and a few measurements. Some scanty traces of the podium wall are to be seen.

4. (2) SECVNDA · ANPHITEATRI.

Second story of the Colosseum. No measurements.

5. (2^{v})

TERTIA · ANPHITEATRI · CVM · GRADIBVS.

Third story of the Colosseum with the rows of seats indicated. No measurements.

6. (3ᵛ) '*Pianta d'un tempio del Dio Eolo.*'

Plan of the heroon of Romulus, which stood in the centre of the square portico built against the narrow end of the Circus of Maxentius and facing on to the Via Appia (Canina, *Edifizi*, Vol. II. tav. 76). A plan of the lower story (a subterranean chamber) is given on No. **9**, '*Pianta di un tempio vicino a S. Bastiano.*' The plans are both due to the later hand, and are very closely allied to (perhaps copied from) drawings by Francesco da Sangallo in the sketchbook of his father Giuliano da Sangallo, *Cod. Barberin.* xlix. 33 (numbered, since its transference to the Vatican Library, *Barb. Lat.* 4424) f. 43ᵛ (compare also f. 8 and Giuliano's other sketchbook, *Cod. Sien. S.* iv. 8, f. 16). The name 'temple of Aeolus' occurs there also.

For all details cf. Fabriczy, *Die Handzeichnungen Giuliano's da Sangallo*, 56: as no measurements are given, we cannot tell for certain the source of the present drawings.

7. (3) '*Pianta del Setizonio.*'

This drawing, again, which is by the later hand, agrees absolutely with the restored plan by Giuliano da Sangallo in *Barb.* 29ᵛ (cf. 30), which was adopted by Marliani, *Urbis Romae Topographia* (1544), 68, but which as Hülsen, *Das Septizonium* (46th Winckelmannsfestprogramm, Berlin, 1886), p. 7, 22, has shown, is quite incorrect and fanciful.

8. (4ᵛ, 5) (double size).

HICNOGROPHIA · TERMARVM · MEDIA · PARS · DEOCRITINI [1]

A very good and carefully drawn plan. It bears a close resemblance to that by Francesco da Sangallo in the Uffizi (No. 284, Ferri, *Indice Geografico-analitico dei disegni di Architettura nella R. Galleria degli Uffizi*, p. 203) which was drawn in 1518: but a few slight differences (*e.g.* the fact that four columns instead of two are shown projecting apsidally towards the great hemicycle) suffice to indicate an independent origin.

8 A (5ᵛ) '*Pianta d'una Sepolt. di la di S. Agnes.*'

Except for the fact that the window apertures are here made larger, the plan agrees with that by Francesco da Sangallo in *Barb.* 38ᵛ. The tomb was just beyond the Ponte Nomentano, which carries the Via

[1] A corrupt form of *Diocletiani.*

Nomentana over the Anio, and remains of it apparently still exist on the right of the road (though owing to the absence of measurements, it is impossible to be absolutely certain: and, further, the internal chamber seems to have had no windows). Fabriczy (*op. cit.* 51) is wrong in placing the tomb on the *left*, for that on the left is round, both inside and out, though the internal niches are rectangular. The Doric cornice is given below, No. **75**.

9. (4) '*Pianta d'un tempio vicino a S. Bastiano.*'

See **6**.

10. (6) (back blank).

A plan of an unknown building. The arrangement is not unlike that of the sacristies on each side of the apse of St. Peter's in Giuliano da Sangallo's plan in the Uffizi (no. 7), (Geymüller, *op. cit.* pl. 26, Fig. 1). No measurements are given, and it may never have been carried into execution.

11. (7) '*s. blaxii.*'

Bramante's plan for the church of S. Biagio della Pagnotta, in the Via Giulia, intended to form part of a palace which took its name from the church (Geymüller, *op. cit.* 113), but which was never completed. Compare Baldassare Peruzzi *Uffizi* 109^{v}: Salvestro Peruzzi *Uffizi* 667^{v}: Aristotile da Sangallo *Uffizi* 1893^{v} *S^to biagio tutto di matoni in Roma di bramante Architetto*[1]—in this last the church is represented as shorter. There is also a plan of the whole palace by an unknown artist of the sixteenth century (*Uffizi* 136) in which the church is only roughly indicated. It has been hopelessly modernised, and few traces of Bramante's plan are to be seen now, though Baron de Geymüller informs me that he observed some parts in 1868 and 1882 corresponding to it, with some brick walls descending towards the Tiber, forming a sort of platform on which the church was to have been built. The church is only open once a year—on February 3.

12 (7^{v})

A plan of a building which I have been unable to identify, with a sectional elevation of part of it below. From the presence of measurements it may be inferred to have been in existence in Coner's time.

[1] The anonimo Gaddiano (about 1544) also attributes the church to Bramante (Fabriczy, *Il Codice dell' anonimo Gaddiano* reprinted from *Archivio storico italiano*, Ser. v. vol. xii. (1893) p. 83.

13. (8)

HICNOGRAPHIA·PANTHEONIS·IDEST·S·MARIÆ·ROTVNDÆ.

Ground plan of the Pantheon carefully measured.

14. (8ᵛ) '*c. adriani.*'

A plan of the ground-floor of the palace in the Borgo Nuovo, built by Cardinal Adriano di Corneto, and given by him in 1504 to Henry VII. of England.[1] It is often called the Palazzo Giraud, from one of its subsequent owners, and is now the property of Prince Torlonia. The architect is unknown: Geymüller (*op. cit.* 69 *sq.*) attributes it, like the Palazzo della Cancelleria (with which, indeed, it is closely associated in style), to Bramante: but Gnoli (*Archivio Storico dell' Arte*, v (1892) 176, 331) denying as he does the attribution of the Palazzo della Cancelleria to this architect, refuses to admit more than that Bramante may have been called in to complete the palace of the Cardinal di Corneto, and especially to construct the courtyard, in which he recognises a different style, slightly later than that of the façade. It is possible, indeed, that our drawing may have been copied from a study made by or for Bramante: for the posterior façade looking on the garden appears incomplete in it, and the measurements do not exactly correspond with those of the palace as constructed (Letarouilly, *Édifices de Rome Moderne*, ii. Pl. 145). Alterations in recent years—since the time of Letarouilly—have completely destroyed all traces of the posterior façade.

15. (9) TE*n*PLI · CESARIS·

Plan (with elevation of one niche) of the so-called temple of Minerva Medica, which is probably a nymphaeum of the Horti Liciniani (Lanciani, *Ruins and Excavations*, 402). The present plan, which is carefully drawn and measured, presents certain differences from Sangallo *Barb.* 6,[2] and Lanciani, *Forma Urbis*, 34. In this drawing there is no attempt to represent what is extant as in any manner different from what is not, and accuracy in this regard has been sacrificed to symmetry.

[1] The original deed of gift is still extant (Gregorovius, *Rome in the Middle Ages*, vii. 695. 1).

[2] In Sangallo's drawing the spiral staircase, and the columns in the entrance hall, are absent; nor is there an opening opposite the main door in the large domed hall, its place being taken by one in each of the two lateral niches.

16. (9ᵛ) TENPLI · PACIS.

The basilica of Constantine which (cf. Giuliano da Sangallo *Barb.* 63ᵛ)[1] has three apses, a third being erroneously added—though only in outline—on the side towards the Sacra Via, where Constantine, or some later restorer of the building, added a secondary entrance, which was not part of the original design. The plan of this entrance does not, therefore, seem to have been made out clearly in the excavations of 1487 (Lanciani, *Storia degli Scavi*, i. 85). It is just possible that the three bases of columns (out of the eight which originally existed) which bear measurements in our plan were those still extant at the time when it was drawn, though as all the bases are indicated, this supposition is somewhat doubtful. The two on the north side were certainly standing at this period, and possibly the third base of which Guattani speaks (*Roma antica*, i. 62 n. 1.),[2] as having been supposed to have been used for the statue of Alessandro Farnese in the Sala dei Capitani of the Palazzo dei Conservatori may have been that on the south side to which our artist gives a measurement; though the story told by Guattani cannot be true, for the base would not have been large enough (Lanciani, *op. cit.* ii. 209). The curved wall supporting the hill above and behind the northern apse (where in ancient times stood the house of Attius Insteius Tertullus, *C.I.L.* vi. 1696, 1697), is well indicated: *cf.* Lanciani, *op. cit.* ii. 211, *Forma Urbis*, 29. A road passed between it and the apse of the basilica.

17. (11) (back blank). S. PETRI.

With regard to this important drawing, I am indebted to Baron von Geymüller for the following details. 'This plan is of the highest interest to me. It is copied from a study which can hardly be by anyone else but Bramante, and made at the moment he drew the red chalk plan on Pl. 9 of my book.[3] It may be considered to be the further development of the idea indicated in the choir. Also, the two piers on the left side of the apse show a momentary intention of making them narrower than those under the cupola, and of decorating them with one single pilaster, whilst in his

[1] The two plans rest on independent measurements—Giuliano makes the building 101 braccia wide—and the details are not identical.

[2] 'Vi è memoria che della base di una di queste colonne fosse formato il gruppo colossale di Alessandro Farnese.'

[3] *Uffizi* No. 20.

definite plan, which was actually put into execution, they have two pilasters like those under the cupola.

The fact that between the right transept and the choir there is a sort of sacristy (rather like those in Giuliano da Sangallo's plan, pl. 26, fig. 1),[1] made me think for a moment that the artist might have made a project for the completion of St. Peter's in another way (in 1514–15, after Bramante's death); but this could not be, for in that case he would have drawn the temporary choir built by Bramante and removed about 1585.[2]

Besides this, the idea of placing two columns in front of the diagonal sides of the 'piloni' of the cupola, an idea which we find in several studies of Bramante, would have had no meaning after the 18th April, 1506 [when Julius II. laid the foundation stone of the new church] nor with the actual 'piloni,' which are those of Bramante in their general outlines. So it can only be one of the ideas of Bramante, which originated at the very time at which he drew plate 9.

18. (12) SANTI · CELSI.

This must be taken from the original plan by Bramante for the rebuilding of the church of SS. Celso e Giuliano ai Banchi, after its destruction, whole or partial, under Julius II. Armellini (*Chiese di Roma*, 364) quotes the following passage from a MS. in the Vatican archives (*Stato temporale delle Chiese di Roma*, i. 329 'al tempo di Giulio II.[3] la chiesa veniva a mezzo la strada dei Banchi: v' era un porticale grande del modello della chiesa di S. Maria in Trastevere: v' erano tre porte grande appresso la piazza et una pietra dove si vendeva il pesce che era di S. Celso. Doppo Giulio II. fece buttare giù il porticale e vi fece case e botteghe.'

In 1575, however, the campanile (which is mentioned by the Anonymus Magliabecchianus[4]) was apparently still standing (Armellini, *loc. cit.* cf. *Mélanges de l'École Française de Rome*, xxi. (1901) 478. Fabriczy, in commenting on the statement (which is not to be

[1] *Uffizi* No. 7.

[2] Giuliano intended to convert Bramante's temporary choir into a permanent one, connecting it with the rest of the building by adjuncts such as sacristies, in keeping with it (*op. cit.* 284).

[3] Cf. Laelius Podager's note in a copy of Mazochi's *Epigrammata Antiquae Urbis* now in the Vatican (*Lat.* 8492) to the inscription published by De Rossi, *Inscr. Christ.* i. p. 469 n. 1031 'memini me vidisse hoc epigramma in aede divi Celsi antiqua, antequam solo aequaretur.'

[4] Urlichs, *Codex Urbis Romae topographicus*, 153.

found elsewhere—in Vasari, for example[1]) of the Anonimo Gaddiano, that Bramante was the architect of the new building, *et cosi per il detto una parte di San Cielso in banchij*, remarks (*op. cit.* p. 137 n. 232), that the reconstruction was soon interrupted—Paride de Grassis, who was prebendary of the church, complains in his diary[2] that it had not progressed far enough for him to be able to officiate there—and was not completed until the time of Clement xii. (1730–1740), so that there is nothing Bramantesque in the present building; but Baron von Geymüller informs me that 'the plan is so absolutely on the principles of a series of studies of Bramante for the four minor cupolas of St. Peter's, that I see no reason for doubting that it was designed by this master, as soon as there is some written information attributing it to him.'

The same plan recurs in *Uffizi* 875, a rough pen and ink drawing by Antonio da Sangallo the younger, lettered *sancjelso*, showing the plan and details. The measurements tally, but the portico is slightly differently drawn, there being only four pillars in the line of the façade, the two in the centre standing free, instead of six pilasters at the ends of partition walls. At each end of the portico thus formed is a semicircular niche.

19. (12ᵛ)

a. T·MARCI·VARRONIS·IN·S·GERMA·NO.

No measurements are given. The plan is almost identical[3] with that drawn by Giuliano da Sangallo *Uffizi* 2045ᵛ and *Barb.* 8: 'Istudio di Marcho Varone a Saº Germano[4] tuto lavorato distucho alto br. vi e poi chomincia la bote,' in which he makes the width of the central space 18 braccia.

Francesco di Giorgio Martini (*Uffizi* 322) gives a plan of a building about half a mile from San Germano,[5] which seems to be identical with this one, though it has not the wings at the side, while at the back it is connected with a more extensive oblong structure. The central space is

[1] S. Celso does not therefore occur in Baron von Geymüller's list of Bramante's works (*op. cit.* 113).

[2] This work (*Cod. Vat.* 5365, *Cod. Corsin.* 981—983) runs from 1504 to 1521.

[3] Coner adds two columns at the entrance, and does not round off the external angles of the central structure.

[4] The town has now resumed the ancient name and is known as Cassino.

[5] 'fuora di Sangermano uich(in)a a(u)n mezo miglio.'

given as only 'p(iedi) 30'[1] in width: but the measurements are obviously approximate. A plan similar to Coner's is given by Giorgio Vasari the younger (*Uffizi* 4850 'pianta dello studio di Marco Varrone a S. Germano'). The building seems to have formed part of the villa attributed to Varro (cf. *Script. Rei Rust.* ed. Schneider i. 2. 228, Pauly-Wissowa, *R.E.* iii. 1652), of which some remains still exist.[2]

b. T·S·GILIÆ·APVD.

This also recurs in *Cod. Barb.* f. 8^{v} and *Uffizi* 2045^{v}, where it is lettered *Tempio di Sibila Chumana* and *I°* [*uno*] *Tempio presso Abaja Disibilla* respectively.[3] Fabriczy (*Die Handzeichnungen Giuliano's da Sangallo*, 30) makes the internal diameter (from the latter drawing) to be about 56 braccia: it is here given as 60, which is about 2½ mètres too little. A rough sketch of it by Francesco di Giorgio Martini is to be found in *Uffizi* 329, which gives the diameter as 104 feet; this bears the note *della sibilla infra monte barbaro ed averno*, which assists us in identifying it with the thermal buildings on the shores of Lake Avernus, known as a temple of Apollo. The real diameter is not 'about 30 mètres,' as Fabriczy says, but 170 palms (Beloch, *Campanien*, 171) *i.e.* 37·90 mètres. The name T. S. Giliae is probably a corruption of Sibillae; this fact, and the omission of the name of the locality, would seem to indicate that Coner had copied the plan from someone else (*supra*, p. 8), and had not measured it himself.

20. (13)

TENPLI·BACHI·APVD·SA*nc*TAM·AGNEXIA*m*.

Plan and part of the elevation of the mausoleum of Constantia, the daughter of Constantine (now the Church of Santa Costanza), to which the

[1] Perhaps 36 should be read: but it appeared to me to be 30.

[2] They are thus described by Domenico Bartolini (*Viaggio da Napoli alle Forche Caudine ed a Benevento e di ritorno a Caserta ed a Monte Casino* (1827), 182 'si deve traversare il Rapido, chiamato Vinio da Varrone, per arrivarci. [The preceding pages have been occupied with a description of the theatre and amphitheatre of Casinum on the W. (right) bank of the Rapido.] Sulla sponda di esso fiume si osservano molte camere diroccate (dove furono trovati belli pavimenti alla musaica di marmo) varie nicchie, ed una porta, che riguarda Casino [which lies to the north], le quali dovevano appartenere al museo, che secondo il medesimo Varrone era sito sul fiume. Sopra i piccioli colli, detti *monticelli*, che sono in mezzo alla pianura, si osservano vari resti di mura di opera laterizia, e reticolata, che forse facevan parte della casa di ricreazione.' A similar account is given by Guidi, *Viaggio da Roma a Monte Cassino* (1868), 119.

[3] The only difference is that the spaces in the thickness of the wall are made five-sided by Sangallo, instead of triangular.

name 'Temple of Bacchus' has been commonly (though of course erroneously) applied. The artist shows sixteen pairs of columns in the interior instead of twelve, the correct number. The note at the bottom (*uacuum plateae est b.* 250 *lu(n)gitudo et latitudo est b.* 51) refers to the large space enclosed by a wall, and supported in places by substructures which from its shape has often been supposed to be a circus, but was in reality a cemetery. A portion of it is indicated at the bottom of the drawing.

21. (13^{v}) *a.* IN · CAPVA · VETERA.

Plan (without measurements) of the large tomb known as the Carceri Vecchie near S. Maria di Capua Vetere. Exactly similar plans are to be found in *Cod. Barb.* f. 8^{r}, *Sien.* 16^{r}, 16^{v}, and *Uffizi* 2045. The tomb is still extant (Beloch, *Campanien*, 358; cf. *Mélanges de l'École Française*, xxiii. (1903), p. 415 No. 21), though an elevation of it by Sangallo (*Barb.* 8^{r}) is reproduced by Rivoira, *Origini dell' Architettura Lombarda*, i. p. 56 and Fig. 84, without any indication of this fact being given.

b.

SVPRA · MO*n*TEM · AVREO · VBI · S · P · CRVC[IF]ISSVS · FVIT.

A plan of the 'tempietto' of Bramante at S. Pietro in Montorio (Letarouilly, *op. cit.* Pl. 103). The legend of the crucifixion of St. Peter at this spot dates only from the 15th century (Marucchi, *Basiliques et églises de Rome*, 461), though its veracity has recently been sustained by Mgr. G. B. Lugari (*Il Gianicolo luogo della Crocifissione di S. Pietro.* Roma, 1900.)

22. (14^{v}, 15) The back (14, 15^{v}) is plain. '*terminj antoniane.*'

An extremely fine plan of the Baths of Caracalla on a double sheet. The flight of stairs near the Calidarium is, however, probably erroneously drawn, as is that at the end of the peribolus: and the seats in front of the piscina are doubtful.

No measurements are given (this is the case with the plan of the baths of Diocletian) but it does not seem to be a mere copy of another drawing.

Certain parts of the building, in which the walls are faintly indicated, were probably more or less inaccessible, or at rate not easily measured.

23. (16)

a. HICNOGRAPHIA · TENPLA*rum*(sic.) · SOLIS · ET LUNÆ.

A plan of the double temple of Venus and Rome, for which this is the usual traditional name.

The steps are somewhat differently represented by Lanciani, *Forma Urbis*, 29, where a smaller double flight is shown ascending to the roof of each temple.

b. (*a*)*erariu*(*m*) *romanu*(*m*).

An interesting plan of the group of buildings formed by the heroon of Romulus son of Maxentius and the so-called Templum Sacrae Urbis (cf. *Liber Pont.* i. 279, ed. Duchesne (who refers *templum urbis Romae* to the Basilica of Constantine); Jordan, *Forma Urbis*, pp. 8, 9; De Rossi, *Bull. Crist.* 1867, 61 ff.; Gilbert, *Topographie der Stadt Rom*, iii. 186. It differs from the plans drawn by Pirro Ligorio (*Vat.* 3439 f. 30; *Bodl. Canonici.* 138 f. 13^{v}, 15^{r}: reproduced by Lanciani, *Bull. Com.* 1882, tav. iii. iv, and Middleton, *Archaeologia*, Vol. li. pt. 2, pp. 495, 496) in some important particulars.

The plan of the heroon Romuli is more accurate, though the niches are not shown by Lanciani (*Forma Urbis*, 29): on the other hand, the windows in what is now the church of SS. Cosma e Damiano (Lanciani, *Bull. cit.* p. 35) are not indicated.

But the chief differences will be found in the representation of the portion behind the apse of Felix IV. Each wall is shown as possessing two rectangular niches with a round niche between them. This is the case in regard to the back wall in *Vat.* 3439 f. 30, where the rectangular niches of the side walls are also shown, but not opposite to one another; while Coner does not show the door in the middle of the N.W. side nor any traces of the portico. Nor does he show any traces of the large apse at the back shown in *Vat.* 3439 f. 30 and *Bodl.* f. 13^{v}, which is purely imaginary (Lanciani, *loc. cit.* 42) and is entirely omitted in *Bodl.* f. 15^{r}. It is also to be noted that neither of the two Bodleian plans shows any difference between the width of the two halves of the building (as divided by the apse).

The measurements differ slightly in our drawing and in *Vat.* 3439 (neither of the plans in *Bodl.* has measurements) and are not absolutely correct in either case, as the following table, in which they are reduced to mètres, will show.

	Vat. 3439.	CONER.	LANCIANI *F. V. R.* 29.
Width of front hall	p. 63, 0.13 = 18·951	34*br* = 19·842	20·50
Length of front hall	p. 62 = 18·414	34*br* = 19·842	20·00
Chord of apse	p. 44 = 13·068	27*br* = 15·757	12·00
Width of back hall	. . . . .	30*br* = 17·508	20·50
Length of back hall (to back of apse)	. . . . .	30*br* = 17·508	18·50
Diameter of heroon	. . . . .	25*br* = 14·59	13·50

c. TEATRI · CHAPITOLII.

I am entirely unable to say what this is. It may conceivably be a plan for the Piazza del Campidoglio, with which its dimensions agree fairly well: though it is doubtful what the oblong pillar in the upper portion of the central space may be meant for (the equestrian statue of Marcus Aurelius was not brought from the Lateran till 1538).

In the foreground of Martin Heemskerk's view of Rome from the Tarpeian rock (cf. *Antike Denkmäler*, ii. 12, where it is published in facsimile) there may be an attempt to represent rows of seats in the foreground (somewhere at the back of the modern Palazzo dei Conservatori), but if so, they are only of a temporary nature; and it seems more probable that Heemskerk intended to represent a ropewalk.

24. (16^{v}) *a.* TENPLI · DEAE · VESTÆ.

A plan of the well known round temple near the Ponte Rotto. The two columns in the doorway are probably an imaginary addition: they are not shown by Sangallo *Barb.* 37, nor by Lanciani, *Forma Urbis*, 28.

b. TENPLV*m* · DE · TIBVRE.

A plan of the circular temple near the old waterfalls at Tivoli, with a section of the colonnade and cella wall added.

25. (17) Back plain.

PVLCRVM · VIDERE · PONTI · FICIS.

A plan of the Cortile di Belvedere and Giardino della Pigna in the Vatican, with sketches of certain portions on a larger scale. It presents many features of interest, as to which Baron von Geymüller has been good enough to give me a very considerable amount of valuable information.

At the top of the plan Bramante's famous spiral staircase appears, and is shown in further detail in A.

To the left of it is the Belvedere itself, in which we notice that (not including the angle niches) there are no niches in the side walls, except on the south side, where the Laocoon stood. It is not very probable that Vasari's words (iv. 157) 'fecevi (Bramante) ancora la testata, che è in Belvedere allo antiquario delle statue antiche, con l'ordine delle nicchie' refer to the niches of the façade towards the Giardino della Pigna (either those of the 'Nicchione' B or those of the straight pieces on each side of it): for the niches in each angle of the Belvedere were also constructed by Bramante (Michaelis, *Jahrbuch des Instituts*, 1890, p. 13, n. 27, cf. pp. 18, 28). The flight of stairs on the right hand side of the 'Nicchione' is not shown in any other drawing known to me. There is a slight inconsistency between the method of their representation in the general plan and in the detail B: the latter is no doubt the more accurate. Serlio (*Architettura* [1562] iii. 142) shows a spiral staircase there. The representation of the 'Nicchione' itself is extremely good—according to Baron von Geymüller, better than any hitherto known.[1] A rough sketch of it by Baldassare Peruzzi (*Uffizi* 569) throws no light upon the question as to the number of passage-ways through it. Coner only indicates one (that leading to the room where the fountain was, cf. Michaelis, *op. cit.* p. 9): but a drawing by Francesco d'Olanda in the Escurial (cod. 28-I-20 f. 19^{v}) would make it appear that in 1534 there was an opening between each of the pilasters (the pilasters themselves having niches for statues in the front and sides) through which a garden could be seen, the foreground being the steps of the Nicchione. The drawing is reproduced as Fig. 2, from a photograph by Dr. Hermann Egger, who has been good enough to bring it to my notice and to allow me to publish it. Serlio however (*loc. cit.*) shows a door in the outermost niche on each side, but nowhere else. The Escurial drawing, further, shows it as a one-storied building only, whereas later on (in 1550—1565, at which time the circular steps were removed, two straight flights of stairs being substituted) it became a much loftier structure. This was in accordance with Bramante's intentions—see his

[1] The hitherto available sources were, according to him (*op. cit.* 76) Serlio, a drawing in the Musée Wicar at Lille (No. 6 of the sketchbook attributed to Michelangelo, but really by Aristotile and Giambattista da Sangallo: cf. Geymüller, *Soc. nat. antiqu. de France*, xlv. (1884), 243 sq. *Raffaello studiato come architetto*, p. 29 n. 31) and a perspective view by Dosio (*Uffizi* 2559).

bird's-eye view (*Uffizi* No. 28), reproduced by Geymüller, *op. cit.* Pl. 25, Fig. 2—though it is probable that he would have decorated the interior with arcades, instead of making simply a wall pierced by windows in the upper portion (now occupied by part of the Etruscan Museum).

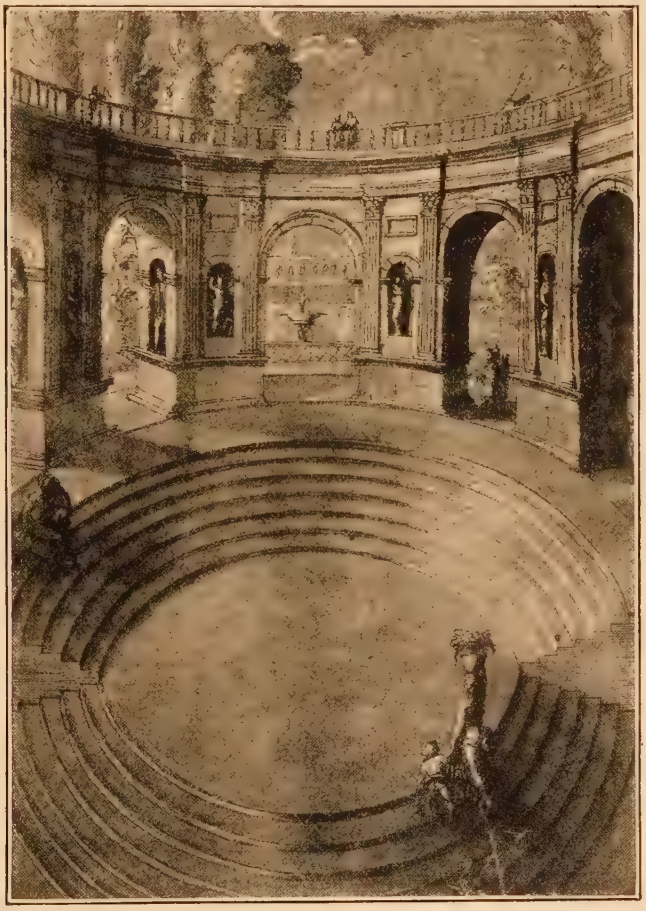


FIG. 2.—THE 'NICCHIONE' OF THE BELVEDERE AS REPRESENTED BY FRANCESCO D'OLANDA.

The flights of stairs uniting the two different levels are shown as they were afterwards executed, and so are the two projecting wings by the lower staircase which are now united by the library (R R on Geymüller's plan, *op. cit.* Pl. 19, cf. p. 75). The stairs on the outside, on the other hand,

(a double flight marked 17) were not executed. They are shown in Bramante's bird's-eye view, and also in a plan (*Uffizi* 287) attributed to Antonio da Sangallo the younger, and certainly drawn for Bramante; they led from the lower to the higher level, and apparently landed upon the top of a large building shown in this plan with two rows of square piers down the centre, but without windows (so that it would merely have formed the lower end of an external terrace, which appears as an irregular bastion in the bird's-eye view). They are on the other hand omitted in a plan of the lower court by an unknown architect of the sixteenth century (*Uffizi* 1355) which in other respects agrees fairly closely with Coner.

In the centre of the lower court Coner shows a roughly circular space, which is no doubt a fountain. It is indicated in precisely the same way in Bramante's bird's-eye view, and in *Uffizi* 1355: it also occurs in Dosio's view of the two courts (*Uffizi* 2559), where it is shown as a circular basin on a pedestal, with a jet in the centre. It was removed on the occasion of the tournament of 1565 (see Appendix IV, p. 85).

The stairs at the right hand lower corner seem to lead from the ground floor to the upper stories: while the long corridor to the right shows no attempt to reconcile the divergent orientation of the Cortile di S. Damaso, which was conditioned by the older parts of the palace as constructed by Nicholas V., with that of the Cortile di Belvedere. The lower end of the lower court is here (and in *Uffizi* 1355) shown as rectangular. Bramante seems to have been undecided what form it should take: for in *Uffizi* 287, where the rectangular end (with six pillars across it) is shown, he has himself altered it with red pencil into a curved end, which was the solution actually adopted. The words used of it in the description of the Giostra of 1565 (Appendix IV. p. 84) 'theatro che hora è tirato fino à la prima cornice' are a little ambiguous. They may mean that it had just been built as far as the cornice of the ground floor (it has never been raised above this level since) or that it had originally been built to that height by Bramante or shortly after his death.

The engraved views and descriptions of the Giostra of 1565 are of considerable interest for the history of the Cortile di Belvedere, after Bramante's death, and are therefore dealt with in more detail in Appendix IV. A certain amount of restoration had already become necessary owing to the weakness of the foundations.

The following (**26–30**) are all by the later hand.

26. (20) '*Tempio de Coruini.*'

Restored sketch of the tomb of Poplicius Bibulus (*C.I.L. VI.* 1319), the inscription not being indicated.

The drawing is not unlike one by Bramantino in a MS. in the Ambrosian library at Milan (published in facsimile under the title—*Le Rovine di Roma al principio del secolo xvi.*, Milan, Hoepli 1875) No. 10—*a lo magielo de chorbi sepultura toschanido.*

27. (20^{v}) '*In uia Latina.*'

Plan and elevation of a tomb, the interior having stucco decorations. The drawing of the elevation is bad, the perspective not being well executed (and the same remark applies to Nos. **28** and **30**). There is a slight resemblance between this and a sketch on one of the newly discovered drawings by Michelangelo in the *Uffizi* (No. 18733) which is thus described in the *Rivista d'Arte*, 1904, 34. 'Nel lato superiore della stessa carta sono appena accennate *due edicole con frontispizio rettilineo* convergenti prospetticamente verso una *terza nicchia* centrale arcuata. Non ci sembra del tutto impossibile che si tratti di un primo pensiero della quarta parete della Sagrestia Nuova di San Lorenzo, rimasta incompiuta, destinata per le tombe di Lorenzo il Magnifico e di Giuliano suo fratello.' It is, thus, possible that Michelangelo derived his idea from the study of this or some similar example of classical decoration.[1] These tombs are not identical with any of those on the Via Latina drawn by Ligorio (*Bodl. Canonici.* 138 f. 109^{r}—110^{v}, 115^{r}, 118^{r}, 143^{r}).

They are all brick tombs no doubt (though this is not expressly stated in regard to No. **28**) of the type usual in the second and third centuries A.D., with very fine ornamental brickwork outside.

28. (21) '*In Via Latina opera di Mattoni.*'

Interior elevation of a similar tomb.

29. (21^{v}) *a.* '*Pianta del Proffilo dreto* [*dietro*] *a questa carta.*'

Plan of the tomb No. **28**. Dr. Hermann Egger informs me that drawings of this tomb recur in a collection attributed to Fra Giocondo, now in the possession of Her Excellency Mme. Polofzoff, in St. Petersburg, vol. B, f. 8v. The locality is not indicated: in the plan the windows and

[1] The suggestion is due to Sig. P. N. Ferri, joint author of the article quoted.

the round niches on each side are placed closer to the rectangular niche in the background, which agrees better with the elevation. Cf. Egger, *Kritisches Verzeichnis der architektonischen Handzeichnungen der k. k. Hof-Bibliothek in Wien*, i. 47, 59.

b. '*Pianta del Tempietto, che si vede.*'
Plan of the tomb of which **30** is the internal elevation.

30. (22) back blank.

'*Questo tempietto è in Via Latina et è opera di mattoni.*'
Internal elevation of a tomb similar to those shown on **27** and **28**.

31. (24^{v}) S·PETRI·ROMÆ.

This drawing shows the condition of the building at or about the time of the death of Fra Giocondo (July 1, 1515). In a drawing by Antonio da Sangallo, the younger (*Uffizi* 44: reproduced by Geymüller, *op. cit.* Pl. 23, Fig. 1), the addition of a chapel or sacristy on the left hand side of the choir is attributed to Fra Giocondo: but only the niche on the right hand of this chapel is shown by Sangallo, so that it alone was ever executed (*op. cit.* Pl. 45, FG.). It may also be seen in a view by Heemskerk (Berlin, *Kupferstichcabinet* i. 8, reproduced by Geymüller, *op. cit.* Pl. 52, Fig. 1). As Geymüller (p. 268), points out, the project of Fra Giocondo was soon abandoned by his successors: but the present drawing is the first indication of what he really intended to do—to add a similar building on each side of the choir.

The square staircases in the two back pillars of the dome are shown by Giuliano da Sangallo (*Uffizi* 7: reproduced by Geymüller, *op. cit.* Pl. 26, Fig. 1): they appear to have been intended to be merely temporary, for as Geymüller points out (p. 287), they are neglected by Giuliano da Sangallo in his plan in *Barb.* 64^{v} (Geymüller, *op. cit.* Pl. 28, Fig. 3, Pl. 29): and as soon as the temporary choir was removed, the two back pillars were meant to be completed like the others with niches forty palms wide, and smaller staircases in consequence. The present niches are as a fact only about 17 feet in width (about twenty-three palms).

32. (25^{v}) 25^{r} is blank.

a. '*finestra intus T. Tiburis, fenestra foras eiusdem tenpli.*'

b. '*porta tenpli de Tibure.*'

Measured drawings of the window and door of the round temple at Tivoli (plan on **24**).

Compare Piranesi, *Sciographia quattuor templorum*, tav. VIII., IX.

In the window the inclination of the sides to one another is considerably over represented, and the measurements do not seem quite accurate.

33. (30^{v}) 30^{r} is blank.

Sketch of the 'tempietto di Bramante' at S. Pietro in Montorio (plan on **24**).

34. (31) 31^{v} is blank.

SVPRA · MO*n*TEM · AVREO.

Sectional elevation of the same with careful measurements.

Neither of these drawings shows a small attic which now exists above the cornice of the drum and just below the cupola: it is also omitted by Bramante (*Uffizi* 135; reproduced by Geymüller, *op. cit.* Pl. 55, Fig. 1), Iacopo Sansovino (*Uffizi* 1963), and Serlio (*Architettura*, [1562] iii. 40, 41) and is very likely a later addition; Letarouilly (*op. cit.* i. 244) notes that it had been criticized as being too high. The lantern, again, differs from the actual one, which (though Letarouilly, *loc. cit.*, failed to observe it) is certainly of later date (Geymüller, *op. cit.* 66). Bramante's drawing shows none at all, and the other Renaissance representations give it a different form: Sansovino (*Uffizi* 4^{v}, 1963 [1]) makes it lofty and slender, rather of the shape of a candelabrum, while a drawing in the Musée Wicar at Lille[2] (*supra*, p. 24 n.) represents it similarly to Coner's sketch. Aristotile da Sangallo (*Uffizi* 4319) and Dosio (*Uffizi* 2041, 2042) show different forms again. So that it was probably not actually added till a later period.

35. (32) '*S. Mari(a)e rotund(a)e.*'

Sectional elevation of the south-east quarter of the Pantheon.

36. (32^{v}) '*T. panteonis. id. S. Mari(a)e rotund(a)e.*'

Sectional elevation of the eastern half of the Pantheon, without measurements.

[1] Cf. Serlio, *loc. cit.*

[2] No. 3 of the sketchbook.

37. (33) *a.* '*tenplum paneonis*' [sic].

Elevation of the exterior with the portico seen from the side.

b. Elevation of part of the interior of some building (unidentified).

38. (33^{v}) '*tenplum paneonis*' [sic].

Elevation in section of the dome where it joins the back of the portico.

39. (34^{v}, 35).

Section of the Colosseum (double size) showing the tiers of seats. A very fine drawing.

39 A. (35^{v}).

Section through the lower tiers of seats of the Colosseum, showing the arrangement of the staircases by which they were approached.

40. (34).

Section through the main entrance of the Colosseum (no doubt that on the north, that on the south having already partly perished).

41. (37) *a.* '*anphiteatri domitiani.*'

Elevation of the exterior of the Colosseum, the curve being very incorrectly rendered, in contrast to the very fine work in No. **39**.

b. '*eiusdem.*'

Sectional elevation of the same.

42. (37^{v}).

Elevation of the exterior of part of the theatre of Marcellus.

43. (41^{v}).

ORTHOGRAPHIA · PVLCRI · VIDERE · PO*n*TIFICIS.

Elevation of the Cortile di Belvedere. This drawing (with No. **45**, which shows the same subject, but in more detail) is of considerable importance, since, as Baron von Geymüller informs me, it shows for the first time what were Bramante's real intentions for the second (Ionic) order.[1] It is very

[1] Geymüller's warning (*op. cit.* 76) against the restorations in Letarouilly's *Le Vatican* should be borne in mind.

closely paralleled by a drawing in the *Uffizi* (1735) by an unknown artist, but after Bramante (Ferri, *Indice*, p. 185), but in this the pediments are not shown, while both the rectangular central opening and the lateral niches are a little larger, and the proportions not so good.

It will be noticed that in both these drawings the measurements do not go beyond the capitals of the small columns of the third order: and it is precisely from this point that uncertainty as to the intentions of Bramante reigns. Probably this was the height that had been reached at his death.

From what Serlio (*op. cit.* iii. 140, iv. 34) says, one might expect the so-called Palladio motive, *i.e.* an arch over the central intercolumniation of the small columns (Geymüller, *op. cit.* 76), which there is some slight effort to realize in one place.

Uffizi 1735, however, shows a flat entablature over the central columns with an arch springing from the small pilasters on each side, its crown rising to the level of the capitals of the large main pilasters of the order: while Coner shows an oblong panel filling up, apparently, the whole space between the small and the large columns, which is not perhaps very satisfactory.

A drawing by Antonio da Sangallo the younger (*Uffizi* 1408), who was entrusted with the continuation of the work after Bramante's death, shows three different variations, in all of which the solution indicated by Coner is adopted, but in one of which the oblong panel is divided vertically into three, while the other two show different forms of the unbroken panel. This drawing was, however, not made until after the collapse of part of the original structure of Bramante in the time of Paul III. (Appendix IV., p. 83), for the travertine arcades of the Doric order of the ground floor are strengthened by brick arches, while the second (Ionic) order has assumed the form which it has at the present day, the space between the pilasters being filled by a solid wall of brickwork, only relieved by a round-headed window in the centre.

The original state of the building is indeed almost unrecognizable. The lower (Doric) order is preserved in travertine at the end near the Teatro, and so are the pilasters of the second (also in travertine): while the third order (in peperino) may be seen at the end nearest the library. The fourth is a later addition to Bramante's plan, though in part dating from before 1565.

44. (41) PV · V · DE SVPRA.

The lower order of the Giardino della Pigna (Letarouilly, *op. cit.* ii. *Cour du Belvédère*, Pl. 9). It should be noted that 27 (the height of the cornice at the impost of the arches) is an error for 37 (**116***a*).

45. (42) EIVSDEM.

A measured drawing in more detail of the same subject as **43** (q.v.).

46. (42^{v}).

Sectional elevation of the first two orders of the Cortile di Belvedere.

47. (43^{v}) 43 is blank.

'Lett(er)a d'Andrea Conero a Bernardo Rucellai in proposito dell' Horolog(i)o Solare Antico Romano qui a lato designato.

Mag(nifi)co m(esser) Bernardo. Io ve mando con M(esser) hieronimo di Albici lo modello dello horologio antiquo lo quale si troua in Casa di certi Gentilhomeni Romani, chiamati della Valle, cosa per certo belliss(im)a. Esso horolog(i)o è di Marmo bianco et ha le figure di dodici segni celesti di rilieuo, et così li quattro Caualli, doi per banda; li doi quali non sono nel modello, sono in tutto simili a quelli, vi sono le parole di ciascuno Mese erano scritte sotto i signi, parte si leggono e parte sono guasti, come vederete nella Carta, doue sono scritte le parole empiano tutto de ciaschuno segno, et non come voi uedete le scritte appresso certi Segni nel Modello per Horologio [*che*] *hauete a fare. Vi mando Carte* 4. *Nella p(rim)a è la grandezza d' esso horologio. Nella* 2^{a} *le figure a guardar iusto lo mezo di Leuante, e mezodì. Nella* 3^{a} *la figura a guardar iusto lo mezo fra Mezodì, et Ponente. Nella* 4^{a} *la figura dello Cauo di esso horologio, e bisogna stia iusto uerso Mezodì. A me non accade dare altra informatione, se non de quella parte, doue hanno a essere le figure del resto sequitarete lo Modello ptim* [*partitamente ?*] *di sop(r)a di sotto, cioè doue stanno li segni, e le scritture non accade sia coniunto con quel di sopra. Nè ancora bisogna sia di marmo, e per niente ui metteresti scriuer cosa niuna di sotto, cioè le quantità delli dì, e delle Notti imitando lo antiquo, perche saria falso e torria la riputatione di esso Horologio. Nella P*^{a} *figura linea A.D.* (a. d.) *è la metà della larghezza dello horologio, e così uiene a essere la metà della linea nella base la quale linea guarda uerso mezodì, et è tirata da Leuante a Ponenente* (sic) *a. g. è la grandezza quanto a entrar lo cauo f. è lo centro del cauo f. g. è la grandezza con quale è scritto lo cauo c. d.*

è equale. a. d. è la grandezza delle doe facce una tra Leuante e Mezodì, l'altra tra Mezodì, e Ponente. c. h. è l'altezza dell' horologio h. k. è la sua grandezza che uene fora (.) nella figura secundo a è loco dello gnomone a. b. è la grandezza di esso gnomone. Nella 3ª similmente a. è il loco dello gnomone a. b. la grandezza di esso. Nella 4ª a¹ loco del gnomone a¹ b. la grandezza di esso Ma ha d'auuertire che l'horologio uostro sia di marmo bianco perchè l'ombra si discerna melio. lo Concauo debbe essere descritto con grandezza di sesto cioè che l sesto che harà [1] *a descriuerlo sia aperto secundo la linea f. g. della prima Carta, doue fosse altramente l'horologio uerria falso (;) li gnomoni della seconda e 3ª Carta debbano essere nelli loci predetti e perpendicolari sopra la soperficie della Carta. Quando sarà misso in figura nel cauo la linea dritta che si tirarà de e. ad. d. e partita per mezo li deue peruenire la extremità del stilo cioè gnomone cioè b.*

Le Linee Meridiane cioè ne la figura 2ª e 3ª b. c. e ne la 4ª a. c. diveno essere perpendicolare sopra lo horizonte.

La figura che ha tirata certa linea ad un centro Darete a M(esser) Alexandro Pucci [2] *e ricomandandomi a S(ua) S(ignoria) Altro non accade scriuere doue uoi dubitarete scriuetemi, et io satisfarò per littere quanto sarà possibile, e no(n) dubbito che non habbiamo honore. Io so con quanta diligentia hauia tirate le linee a V(ostra) M(agnificen)cia mi racc(omman)do p(er) infinite uolte la quale mi perdona se sono stato tardo(.)*

Romae primo Septembris 1513.

Tutto di V(ostra) M(agnificencia).

Andreas Conerus.

Nobili et Doct(issi)mo Viro D(omi)no
Bernardo Oricellario tanq(uam)
Patri honor(atissi)mo
Florentiae.

48. (44). HORILOGIVM·SOLIS·ANTICVM.

A measured drawing of the sundial once in the possession of the Della Valle family, with a rustic calendar carved on its base (Menologium rusticum Vallense, published in *C.I.L.* vi. 2306 (cf. 32504) and I². p. 280 n. xxiii. B.) cf. Michaelis, *Jahrbuch des Instituts*, 1891, p. 237 No. 187. Four months were given on each side, and therefore in the present drawing

[1] (sic) for haurà.

[2] For the Pucci family see Clausse, *Les Sangallo*, ii. 235.

the first four are omitted. There are certain unimportant differences between the text of our artist and that given in *C.I.L.* which seem to be due to errors on the part of the former. In Sept. l. 17, 18 we may note the variants *ortorum ortaqueatio* [sic], and in Dec. l. 20, 21. *j. iemii* [sic] *sacrum.*

For the representation of the dial compare Boissard, *Romanae Urbis Topographia*, iii. (1597) 140–142.

The signs of the Zodiac in the rectangular spaces above the inscription relating to each month are omitted by Coner, but were drawn without the inscriptions by Pierre Jacques (Salomon Reinach, *L'album de Pierre Jacques*, Pl. 42 *bis*, 43), and eight of them also by Antonio da Sangallo il Giovane in his drawing (*Uffizi* 2108) of the first and last inscribed sides. He also shows the representations of men leading horses, which occupied the large upper rectangular panels on these two sides.

Cf. *Cod. Coburgensis* 124 (Matz, *Berlin. Monatsber.* 1871, 478). Michaelis also cites an engraving in Lafreri's *Speculum Urbis Romae*, but the plate is not to be found in any copy of the *Speculum* known to me.

49. (45ᵛ). '*estra pontem lucanum.*'

A representation of the façade-like wall in front of the mausoleum of the Plautii at Ponte Lucano on the Via Tiburtina. The inscriptions (*C.I.L.* xiv. 3606–3608) cut on large slabs of marble, were placed in this between Corinthian half-columns of travertine, and the first and last of them are still *in situ*; our artist only shows *C.I.L.* xiv. 3606, with one or two errors in the text, due to carelessness, as the inscription is perfectly easy to read. On the right are details of the arched niche in the façade. For the bibliography relative to the mausoleum, see *C.I.L. cit.*

50. (45). A crane, shown in use for hoisting a block of stone for a cornice.

51. (46) *a.* '*palatii neru(a)e imp.*'

An elevation of part of the enclosing wall of the Forum of Augustus, with an archway piercing it—not the so-called Arco dei Pantani, close to the temple of Mars Ultor (which is on a skew), but one of the smaller arches further to the north.

b. '*Palatii C(ardinalis) S(ancti) G(eorgii).*'

The palace now known as Palazzo della Cancelleria. Its earlier appellation comes from its builder Raffaele Riario, Bishop of Ostia, Cardinale di S. Giorgio, who died in 1520. It has generally been attributed to Bramante, but this has recently been questioned (*supra*, p. 16).

52. (46^{v}). '*arci domitiani imp.*'

The so-called 'Arco di Portogallo,' a triumphal arch which spanned the Via Flaminia (now the Corso) at the corner of the modern Via della Vite, and was destroyed in 1662. (Lanciani, *Ruins and Excavations*, 506.)

Our artist has not represented the reliefs with which it was adorned, and which probably did not originally belong to it: for it bore no inscription, and who erected it is not known. It seems, in fact, to have been made up of various fragments, and to be, therefore, an erection of late date (Lanciani, *loc. cit.*; cf. *Bull. com.* 1896, 239); though Prof. Hülsen (*Nomenclator Topographicus*, in Kiepert and Hülsen, *Forma Urbis Romae Antiquae*) follows Prof. Helbig (*Führer*, i. p. 380) in attributing it to Hadrian, while Fabriczy follows Nardini in attributing it to L. Verus and M. Aurelius (*op. cit.* p. 37).

According to other representations it seems to have been higher in proportion to its width than our artist makes it; Giuliano da Sangallo *Barb.* 22^{v}: Berlin, *Kunstgewerbemuseum* A 376, 37: *Cod. Windsor* '*Ancient Roman Architecture*' (lettered P.239—*a.*2)—f.2: *Uffizi* 443 (Salvestro Peruzzi), *Uffizi* 2528—reproduced in Dosio, *Urbis Romae Aedificiorum illustrium quae supersunt Reliquiae* (1569), Pl. 28: Alò Giovannoli, Bk. iii. Pl. 3 (1st edition). He is also wrong in showing the plinth on each side of the archway, where it certainly did not run, an error which is shared by Giuliano da Sangallo.

53. (47) 47^{v} is blank.

The arch of Constantine.

The inscription (*C.I.L.* vi. 1139) is reproduced, with a few errors which are due to carelessness; the reliefs are not given.

54. (48)

Front elevation of the arch of Septimius Severus. No attempt is made to reproduce the reliefs: but the inscription (*C.I.L.* vi. 1033) is given, with a few unimportant errors due to careless copying.

55. (48^{v}).

The pyramid of C. Cestius.

The inscription (*C.I.L.* vi. 1374) has, as in the preceding instances, been carelessly copied.

56. (49)

The arch of Titus; the buildings on each side of it, which belonged to the mediaeval fortifications of the Frangipani, are omitted. The inscription (*C.I.L.* vi. 945) is correctly given.

57. (49^{v}) '*estra roma(m) apud S. Sebastianu(m).*'

The tomb of Caecilia Metella on the Appian Way.

Some liberties have been taken with the representation; for the door is not really on the side facing the Via Appia, but on the S.E. side: whereas the tablet for the inscription (which is also shown) naturally was so placed as to be visible from the road.

58. (No number: the back shows signs of having been pasted on to some other leaf.)

Elevation of the so-called Ianus Quadrifrons, close to S. Giorgio in Velabro.

59. (50^{v}) '*Tenpli pacis.*'

Longitudinal elevation of the interior of the Basilica of Constantine, shown as restored, with the base of the colossal statue of Constantine in the western apse. Four columns only are indicated in the chord of the northern apse, whereas the ground plan (**16**) shows six: the niches in the back wall are incorrectly represented in the elevation, and so are the details of the bay to the east, which do not agree with the plan.

60. (50)

Elevation of the Arcus Argentariorum. The inscription (*C.I.L.* vi. 1035) is given with unimportant variants: but it is noteworthy that the artist has failed to make out line 6, which Bernardo Rucellai (ed. Becucci p. 925) read correctly.

61. (51^{v}) '*s. mari(a)e roto(n)d(a)e portical a sin(istra).*'

Elevation of the façade of the Pantheon.

62 (51)

Elevation of the wall on each side of the door of the Pantheon, showing the decoration with panels of various marbles, which have now disappeared, though the strips of frieze between them are still preserved.

Uffizi 1157 (Antonio da Sangallo il giovane) gives a similar representation.

63. (52) *a. b.* '*Tabernacula panteonis.*'

Elevations of the niches in the interior of the Pantheon (now occupied by altars, the date of the insertion of which is uncertain)[1] which have, some triangular, some curved pediments.

(*c.*) '*s. Angelo in Pescheria.*'

(Inscription added by the later hand—the only case.)

The propylaea of the portico of Octavia, restored by Septimius Severus and Caracalla in 203.

64. (52^{v}) *a.* '*Palatii mercenatis.*'

A restoration of the façade of the building identified by Lanciani with the Templum Solis Aureliani (*Ruins and Excavations*, 430), and by Hülsen with the temple of Serapis (*Rhein. Mus.* 1894, 392; *Bull. Com.* 1895, 39).

The name '*Torre Mesa*' is discussed by Jordan (*Topographie*, ii. 527), who derived it from the popular name, '*mensa imperatoris*,' which appears in the Mirabilia (c. 27). Flavio Biondo, however, (*Roma Instaurata*, i. 100) derived it from Maecenas: *quam turrim uulgo nunc uerbo ut ferme in omnibus multarum syllabaru(m) nominibus assolet syncopato Mesam pro Mecoenatianam appellant*, and Coner follows him.

b. Unnamed.

A restoration of the façade of the temple of Venus and Rome, from the portion of a relief representing it which is now in the Museo delle Terme (Matz–Duhn, 3519; Helbig, *Führer* ii. 1037; Petersen, *Röm. Mitt.* 1895, 244). The central portion exists in the Lateran Museum (Helbig, *op. cit.* i. 647) while the lower portion is lost. The measurements

[1] Ligorio (*Taur.* xiii. 47-55^{v}) cited by Lanciani, *Storia degli Scavi*, ii. 237, in dealing with the Pantheon, speaks of the restoration of the niches (tabernacolini)—'uno di essi sendo stato restaurato da M. Baldassar Peruzzo, et da Raphael d'Urbino, è stata cagione siffatta rinovatione, che alcuni altri hanno fatto il simile.' But nothing is said about the altars.

refer to the size of the temple as shown in the relief. Drawings of the upper part appear in the *Codex Pighianus* (186, 52), and the *Coburgensis* (466, 35); but after the Renaissance it was lost sight of until the beginning of the nineteenth century. The present drawing shows that the upper part of the relief cannot have been found so late as 1546, as Lanciani (*Storia degli Scavi*, ii. 221) conjectures: but it does not indicate any knowledge of the central portion on Coner's part.

65. (53) *a.* '*portical anticuum panteonis.*'

Sketch of the portico of the Pantheon with the bronze trusses which supported the roof; cf. Lanciani, *Ruins and Excavations*, 485, and, beside the drawings cited there, a sketch by Baldassare Peruzzi in the collection of drawings at Christ Church, Oxford (No. 773), a drawing at Windsor (P. 248 f. 23^{v}), and another in the Soane Museum, volume labelled '*Margaret Chinnery*,' f. 6 (referred to by Geymüller, *op. cit.* p. 278, as 'le deuxième dessin.' It is identical with *Uffizi* 164, by Raphael, and its copies, 1948,^{v} 1949 by Sansovino; see Ferri, *Indice*, p. 187).

b. HOSTIVM · MILITIA(*rum*).

This is a somewhat fanciful restoration of one of the doors in the northern hemicycle of the Forum of Trajan—as is clear from the comparison with a very similar sketch by Francesco da Sangallo (*Barb.* 38^{v})—cf. Fabriczy, *op. cit.* 51). The place takes its name from the great tower known as Torre delle Milizie (constructed, probably, early in the thirteenth century) which rises just above, and was built upon the ruins of an edifice known as militiae Tiberianae (Gregorovius, *Rome in the Middle Ages*, v. 669; Lanciani, *Storia degli Scavi*, i. 29).

c. '*Templi S. p. monte aureo.*'

The door of the Tempietto di Bramante (*supra*, Nos. **33**, **34**).

66. (53^{v}) '*In Sta Prassede.*'

A drawing (by the later hand) of the base of a candelabrum no longer extant, as far as I know.

67. (55) *a.* '*tres colu(m)nae sub palatio maiore.*'

Elevation of two columns out of the three existing of the Temple of Castor and Pollux, with the architrave upon them.

(*b*) '*tres colu(m)nae sub capitolio.*'

The three columns of the Temple of Vespasian, with the fragment of the inscription still existing (*C.I.L.* vi. 938).

68. (55^{v}) *a.* '*ad s. praxedem.*'

An unfluted column which does not now seem to exist either in or rather near the church (for that is what *ad* must mean), braccia 6 minuti 6 in height (= 3·56 mètres). The same column was drawn by G. B. da Sangallo (*Uffizi* 1327) who gives the same indication of locality, and by Giuliano da Sangallo (*Barb.* 70), 'cholona disanta Persedia in Roma misurata apunto' (Fabriczy, *op. cit.* 68, is wrong in stating that it is the column of the flagellation, which is shorter and of quite a different shape, not unlike the base of a candelabrum).

b. '*S. Iouañis in fo(n)tis.*'

A fluted column, braccia 5 minuti 6 (=2·98 mètres) in height, which Coner saw in the Baptistery of S. Giovanni Laterano, or in one of the chapels attached to it, but which I have not been able to find there.

c. '*C. car. S. G. de supra.*'

Column and capital of the first floor of the courtyard of the Palazzo della Cancelleria (*supra*, **51***b*). The base is given in **136***d*.

d. OBELLICVS · [sic] CÆSARIS.

The obelisk of the Vatican with the inscription. (*C.I.L.* vi. 882.)

69. (56) *a. colu(m)na traiani imp. in qua sculpta(e) sunt uictori(a)e et res ab ipso traiano* [*gestae ?*] *p(er) mediu(m) colu(m)n(a)e sunt gradus* 185 *in eode(m) marmore sculp. spiracula* 45 *. scriptio talis est.*' [*C.I.L.* vi. 960] *secundu(m) fra(n)cis*[*cum*] *albertinu(m)*[1] *altitudinis est pedes* 128.' Coner, like Albertini in the last line, *hiatum celat verbis dimidiatis suppressis* (*C.I.L.* in loc.).

The base of the column must of course have been visible when this drawing and others (*e.g.* Giuliano da Sangallo *Barb.* 18) were made; but it does not seem to have been properly kept clear till the time of Paul III. (Lanciani, *Storia degli Scavi*, ii. 122).

[1] *Opusculum de mirabilibus novae et veteris urbis Romae*, f. 40^{v}.

b. '*colu(m)na antoniana uocatur altitudo ped.* 177 *cum gradibus* 206 *foramina* 56 *in qua uictorie et res gest(a)e ant*[*onini*] *imp. sculpt*[*a*]*e sunt houoli* 24 *et* 24 *canales*' [this last must refer to the egg and dart moulding of the capital]. The column of M. Aurelius in the Piazza Colonna.

c. '*apud capitem bouis.*'

The obelisk of Domitian erected in his Stadium, later placed in the Circus of Maxentius near the tomb of Caecilia Metella (which from the bucrania in its frieze bears the name of *caput bouis*) and re-erected in 1651, in the piazza Navona, almost exactly in its original position.

d. '*rep(er)to fuit a(n)no D.* 1512 *in canpo martio.*'

The obelisk of Augustus in the Campus Martius, cf. *C.I.L.* vi. 702 and 30815. The inscription is given by Giuliano da Sangallo (*Sien.* 3, cf. Fabriczy, *op. cit.* 75) and Mazochi, *Epigrammata antiquae urbis*, f. 11. The text is that of Mazochi, except · I · F for *f* IL at the end of the first line and augusto (a mere slip for aegupto) further down. The details of its first discovery are given in a note by Laelius Podager to his copy of Mazochi (*Vat.* 8492), who says that it was found 'in the time of Julius II,' (1503–1513) but the actual year is only known from the present drawing: for Falb, *Il taccuino Senese di Giuliano da Sangallo* (p. 30) gives no authority for his statement that it was first brought to light in 1511.

It was, however, covered up again and only finally brought to the surface in 1748. (Lanciani, *Ruins and Excavations*, 467.)

70. (56^{v}).

This is entirely unknown to me. It seems to be the profile of the side of a marble vase, or else of a balustrade.

71. (58^{v}).

a. A Doric architrave which I have not been able to identify.

b. '*circum eclesiam s. petri rom(a)e.*'

A detail of the Doric order outside the temporary choir (built by Bramante) of St. Peter's—cf. Geymüller, *op. cit.* Pl. 49, Fig. 2, Pl. 52, Fig. 2, 3, the former from an engraving by H. Cock, the latter from drawings by Heemskerk in the Kupferstichcabinet at Berlin (i. 13, 15), Fabriczy, *Il libro di Schizzi d'un pittore olandese* in *Archivio storico dell'arte*, vi. 125, *Il codice dell' anonimo Gaddiano*, p. 137, n. 234. The same

cornice was drawn by Baldassare Peruzzi (*Uffizi* 105) *Op(er)a dorica di san p°.*

72. (58).

a. Cornice, unnamed and unidentified.

b. Entablature, unnamed and unidentified.

73. (59)

a. '*sub angulo istius coron(a)e ionic(a)e reperta apud S. mar(cum).*'

b. '*sub angulo istius coron(a)e doric(a)e*[1] *rep(er)ta penes S. marcum.*'

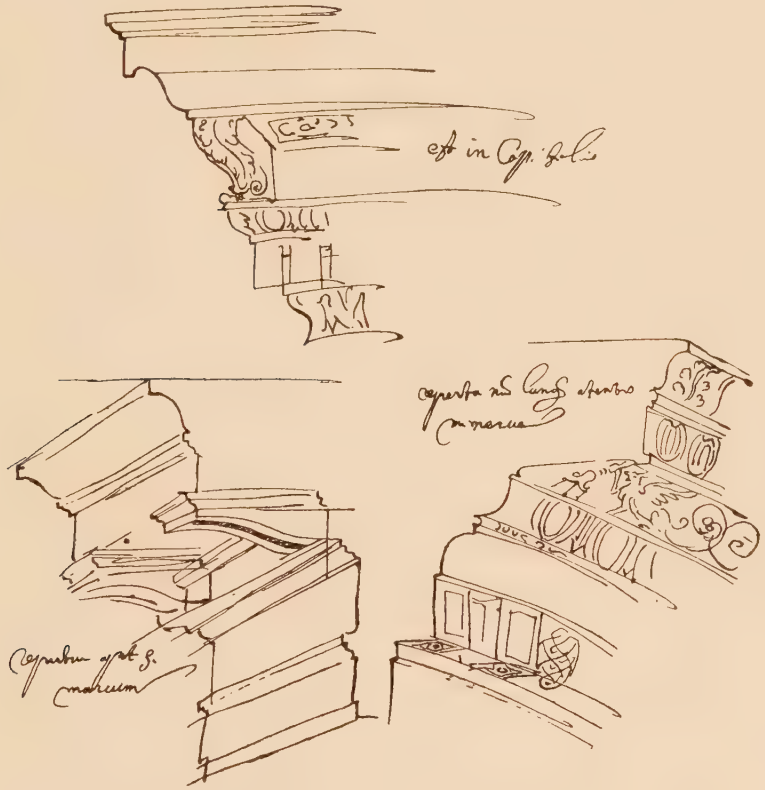


FIG. 3.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING NO. 3826.

The first of these cornices appears in drawing No. 4 (right half) in the Casa Buonarroti (see Appendix II, p. 82), and also in drawing

[1] The note '*sub angulo istius coron(a)e*' refers in each case to the separate sketch of the decoration inserted beneath the cornice at the angle.

No. 3826 of the Kunstgewerbemuseum in Berlin (*'reperta apud S. Marcum'*). (Fig. 3.)

The excavations in which these cornices must have come to light are not elsewhere recorded: and neither of them corresponds with any of those which appear in the drawings cited by Ferri (*Indice*, p. 143). The building from which they came might well be the Domus Turciorum (Lanciani, *Forma Urbis*, 21). The style of the first reminds one of cornices belonging to the late restorations of the Regia and Templum Divi Iuli, of which fragments have come to light in the recent excavations in the Forum.

74. (59^{v})

Doric capital, unnamed. This also occurs in the drawing of the Casa Buonarroti cited above.

75. (60) *'post pontem lamentaneum . et nota quod Gociolatorius cadit 2 minuta . uocata est corona tusciana siue hopera.'*

Doric cornice and architrave belonging to a tomb on the Via Nomentana just beyond the Ponte Nomentano over the Anio, about $2\frac{1}{2}$ miles from the modern Porta Pia. The tomb still exists on the right hand side of the road, but no traces of its architecture now remain. The cornice architrave and capital were, however, drawn by Giuliano da Sangallo *Sien.* 14, who gives a clipeus in the metopes. *Barb.* 39 closely resembles it[1]: but in both Giuliano gives the drops in nines, not in eighteens. Cf. also Serlio, *Architettura* [1562] iii. 72 A.

A plan of the tomb in question is given by the later hand on **8**A above.

76. (60^{v}) *'anphitheatri Sauellor(um).'*

Doric order of the Theatre of Marcellus in which the Savelli had their palace (Lanciani, *Ruins and Excavations*, 494; Valadier, *Fabbriche di Roma*, fasc. vi. tav. 5; Canina, *Edifizi*, vol. iv. tav. 162). See App. II.

77. (61) C·FORI·ROMANORV*m.*

Doric order of the Basilica Aemilia from the façade towards the Forum.

[1] The note 'a Santo Chosimo' refers only to a moulding below.

The correctness of the drawing is confirmed by recent excavations, which have brought to light fine fragments of this same order (Hülsen, *Röm. Mitt.* 1902, 45). See App. II.

78. (61ᵛ) *Prima Corona* PVLCRI · VIDERE.

The cornice of the lower order of the Cortile del Belvedere (*supra*, **43**, **45**).

79. (62) CIRCV*m* · ARAM · S · PETRI.

Detail of the Doric order of the chapel erected by Bramante round the old altar of St. Peter's during the erection of the new church (see Geymüller, *op. cit.* pl. 24, and p. 324).

A rough sectional drawing of it is given in the drawing in the Kunstgewerbemuseum, No. 3827, and a detail of the capital and plan of the angle in a drawing by Baldassare Peruzzi (*Uffizi* 130ᵛ).

80. (62ᵛ)

REPERTA · APVD · ANPHITHEATRV · SAVELLORVM.

(The inscription is hidden by the mount and therefore does not appear in the photograph.)

It is very like the upper part of the entablature of the Basilica Aemilia (*supra*, **77**).

Cf. Lanciani, *Storia degli Scavi*, i. 194, for the excavations of 1519 (circa).

81. (63ᵛ) C · PALATII · MERCEN*n*ATIS (*sic*).

a. Pediment; *b.* pilaster base moulding of the Templum Solis Aureliani (?).

For the name see **64***a*, and for the architectural details Canina, *Edifizi*, ii. tav. 48.

82. (63) '*Antonii S. G.*'

An entablature designed by Antonio da Sangallo the younger. A copy of it may be found in drawing 3 ('cornice' 23) in the Casa Buonarroti (see App. II.) It is very like the cornice drawn by Giambattista da Sangallo *Uffizi* 1652. *Chornicie chauata nello fondamento del foglietta doue fu sotterato el uernja ī santo pietro e bramante la fecie sotterare nello fonda-*

mento (cf. 1699— a drawing of the same cornice attributed to Baldassare Peruzzi with a similar legend), and reproduced by Serlio, *Architettura*, [1562] iii. 72 B. Serlio, however, states that it was six Roman feet high, so that it was larger than the cornice before us: and the measurements (in minuti of the braccio) are a good deal higher. Still, it is probable that it was from it that Sangallo copied the present cornice, for the details correspond almost exactly. It is also very like the entablature of the Palazzo Palma (No. 8 Via delle Coppelle) which was built by Antonio da Sangallo the younger, for the Baldassini family (Clausse, *Les Sangallo*, ii. 145, *infra*, **132***c*), but is smaller (Letarouilly, *op. cit.* i. Pl. 3), the chief difference being in the height of the frieze.

83. (64) *a. b.* IN · PLATEA · S · STATII.

Front view and profile of a cornice otherwise unknown to me.

The reference is to the church of S. Eustachio near the Pantheon; and the cornice no doubt came from the Thermae Alexandrinae.

c. VLTIMA · CORONA · P · C · S · G.

See No. **51***b*.

d. EST · IN · CAPITOLIO.

This occurs also in a drawing in the Kunstgewerbemuseum, No. 3826 (Fig. 3), with a similar legend, but otherwise I know nothing of it.

e. '*In S. praxede.*'

This is not to be found in any of the drawings cited by Ferri, *Indice*, p. 153, and is no longer extant, so far as I know.

84. (64′) *a.* 'REPERTA · APUD · SAVELLOS.'

Drawn by Baldassare Peruzzi *Uffizi* 537, *Corynthio supiore* (under the impression, no doubt, that it belonged to the third order of the theatre, of which no traces remain), 550. An engraving of it, by an unknown master, is in our own collection, bearing the legend '*Olim reperta apud Amphiteatrum Sauelor. Romae.*' The measurements are in braccia and minuti.[1]

[1] This engraving and that described below under **105***a* are found printed on the same sheet in a volume of engravings by Jacques Prévost and the master who used the monogram G.A. and the calthrop, now in the Printroom of the British Museum (1904. 8. 22. 1); but from their style they do not seem to be certainly attributable to either of these masters.

b. IN · S · LAURENTINO.

The cornice is shown in *Uffizi* 1692 (2) (Fra Giocondo) *Chornice trovata soto terra in roma* (Geymüller, *Cento disegni di Fra Giocondo*, p. 45), also in *Uffizi* 1953 (Iacopo Sansovino) without indication of locality. The church meant is apparently S. Lorenzo in Miranda,[1] for in a drawing attributed to Antonio da Sangallo il vecchio (*Uffizi* 1600) an Ionic column is described as *a Santo lorenzino achanto a S chosimo e damiano*; though neither the cornice nor the capital can belong to the temple of Antoninus and Faustina. The cornice is somewhat like one in the Constantinian portion of S. Lorenzo fuori le Mura.

85. (65) '*Triarum columnar(um)*.'

Entablature of the temple of Castor and Pollux. (Canina, *Edifizi* ii. tav. 28.)

86. (65^{v}) '*prima c(orona) eclesi(a)e s. mari(a)e ritond(a)e*.'

The entablature of the first order of the interior of the Pantheon. (Canina *op. cit.* ii. tav. 73.)

87. (67) *a.* CORONA · SECV*n*DA · ARCHI · COSTA*n*TINI.

The entablature above the columns (the base of one of which is given below). Sangallo, *Barb.* 11, 20.

b. REPERTA · FVIT · APVD · S · MARIAM · MINERVAE.

Cf. Hülsen (*Röm. Mitt.* 1903, p. 35, Fig. 2), who gives a photograph of a drawing by Dosio (*Uffizi* 2039) of the same cornice,[2] bearing the following note: '*questa cornice fu trovata vicino alarco di Camigliano, ancora oggi si vede, girava in dentro era di nichio o per ornamento d' un dentro di tempio*.' The 'arco di Camigliano' is a mediaeval name given to a portion of the group of buildings formed by the Iseum and Serapeum. The cornice also appears in *Uffizi* 486, 1703 (B. Peruzzi) 1541, 1882^{v}, 2050 (Fra Giocondo). It is curious that Jacques Prévost engraved the same cornice (the measurements being identical) and noted: *Hec est extra urbem prope ecclesiam sancte agnetis* 1537. (Passavant, *Le Peintre-graveur*, vi. p. 129. No. 16.)

[1] The only church dedicated to S. Lorenzo which was known as S. Lorenzino was, according to Armellini, S. Lorenzo in Borgo (*op. cit.* 781), or de Piscibus. S. Lorenzo ai Monti (p. 164) might also be meant. It lies in the S.W. exedra of Trajan's Forum.

[2] The very slight disagreements in measurements may be disregarded.

88. (67^{v}) *a.* CORONA · ARCHI · COSTANTINI.

(The inscription is hidden by the mount.)

This cornice is placed at the spring of the central arch inside.

b. SPOGLIÆ · $\overline{\text{XPI}}$.

The first order of the Basilica Ulpia (Canina, *op. cit.* ii. tav. 118, Fig. 3).[1] The name Spoglia Christi refers to the small church of S. Maria in Spoglia Christo, later known as S. Maria in Campo Carleo (Martinelli, *Roma ex ethnica sacra* (1668), pp. 181, 187), which was destroyed in 1864 (Armellini, *Chiese di Roma*, 168 *ff.*). It stood at the S.E. edge of the Forum of Trajan—Fabriczy (*op. cit.* 32) is in error in placing it in the Forum of Nerva (Hülsen in *La Cultura*, 1903, 202).

89. (68^{v}) *a.* '*apud arcem militu(m)*.'

This corresponds very closely with 88*b*, but the measures are slightly smaller: and it has an extra roll and bead moulding under the egg and dart moulding, which differentiates it from all those of the Forum of Trajan shown by Canina, *op. cit.* ii. tav. 118. The name *arx militum* must refer to the mediaeval Torre delle Milizie or Torre di Nerone, which stands immediately above the Forum of Trajan on the N.E. It does not seem to be mentioned by anyone else under this name (cf. 65).

b. (Unnamed.)

This is the entablature of the colonnade surrounding the Forum Transitorium (Le Colonnacce).

90. (68) *a.* '*in s. petro*.'

This cornice is very like the cornice shown above the columns of the nave of the Constantinian basilica in Geymüller, *op. cit.* Pl. 24: but its proportions are too small for this place (the diameter of the capitals of the columns of the nave being 90 minuti (=0·875 m.) see 151*a*, *infra*), and it is doubtful where it can have stood.

[1] The entablature engraved by Jacques Prévost *Haec est Romae ad spolia* $\overline{\text{Xpi}}$ *sea hac tempestate no(n) videri potest* (not cited by Passavant, but mentioned by Lanciani, *Storia degli Scavi*, ii. 54) is very similar to this one, but from its size (total height braccia 5 minuti 32) can only belong to the temple of Trajan.

b. (unnamed.)

This is the entablature of the temple of Minerva in the Forum of Nerva (Canina, *Edifizi* ii. tav. 107, copied from Palladio, *I quattro libri dell' Architettura*, lib. iv. p. 28, edition of 1581) cf. Lanciani, *L'aula e gli uffici del senato romano*, 24 (reprinted from *Atti Lincei*, xi.).

91. (69) *a.* '*reper(t)a circa p(alatium) titi et uespasiani a(n)no d.* 1513.'

This entablature corresponds absolutely with a drawing by Baldassare Peruzzi (*Uffizi* 632), *cornice di porta in le terme titiane.*[1] Peruzzi does not show the decorations, but indicates a figure of Victory on the front of the great volute.

b. '*sub colu(m)nâ traianâ.*'

The plinth of the base of the column of Trajan.

c. '*sub colu(m)na troiana*' [sic]. The cornice of the base of the column of Trajan (repeated in No. **109***d*).

92. (69^{v}) *a.* '*c(orona) Templi de Tibure.*'

The entablature of the circular temple at Tibur (*supra*, No. **24**). The inscription (*C.I.L.* xiv. 3573) is carelessly copied: it should run

Ɛ·L·GELLIO·L·F.

b. '*c(orona) s(umma) Pulcrum videre.*'

A detail of the second order of the lower Cortile di Belvedere (*supra*, Nos. **43**, **45**).

93. (70) The back is left blank.

a. '*c(orona) s(umma) teatri.*'

The upper cornice of the theatre of Marcellus.

b. '*pulcri uidere de supra.*'

The lower order of the upper court of the Belvedere (now Giardino della Pigna) (*supra*, No. **44**).

[1] According to Lanciani (*Ruins and Excavations*, 367) it was not till near the end of the 16th century that the thermae of Trajan began to be wrongly attributed to Titus.

94. (74^{v}) '*supra porta(m) flamineam siue populi.*'

Drawings of this cornice are common—Giuliano da Sangallo *Barb.* 10, *Sien.* 33^{r}; Baldassare Peruzzi *Uffizi* 409; A. da Sangallo il giovane *Uffizi* 1195, 1658; Sansovino *Uffizi* 1953^{v} (also *Uffizi* 1850, by an unknown artist). The cornice came no doubt from one of the tombs of the Via Flaminia—perhaps from the great tomb known as La Meta (under the church of S. Maria dei Miracoli), cf. *Bull. Com.* 1877, 184 *sq.*

95. (75^{v}).

A leaf of sketches without measurements.

a. This entablature corresponds closely with one drawn by Dosio (*Uffizi* 2038) without any name. The correspondence of all the members is exact, but the dolphins and tridents shown by Dosio are absent here, while Dosio does not show the capital.

b. This is the cornice at the impost of the small doors in the pillars between the main and the side openings of the arch of Septimius Severus.

c. (under *b.*) is unknown to me.

d. This entablature is seen in a drawing by Fra Giocondo (*Uffizi* 1878^{v}), but he gives no measurements nor indications of locality. It may well be a reminiscence of **89** *b.*

e. This cornice is unknown to me.

f. '*ad tiburem.*'

The cornice of a window or door, which I have not been able to identify.

g. (The cornice in the lower left hand corner) is unknown to me.

96. (75) '*castri s. angeli.*'

Entablature and pilaster capital of the square base of the Mausoleum of Hadrian (Lanciani, *Ruins and Excavations*, 557). See Giuliano da Sangallo *Barb.* 9, 17^{v}, 37^{v}, 38, *Sien.* 36. Iacopo Sansovino *Uffizi* 4330 (the last reproduced by Borgatti, *Castel S. Angelo*, tav. 9*a*, Fig. 11, 12, cf. Hülsen, *Röm. Mitt.* 1891, 140). Our artist omits all indication of the pilaster itself, and shows the moulding of its base directly under its capital.

97. (76ᵛ) 76 is blank.

'*arci titi et uespasiani.*'

The cornice beneath the frieze just above the archway. (Canina, *Edifizi*, iv. tav. 246).

98. (77) *a.* '*in S. marco.*'

This architrave is no longer to be seen in the church and I know no other mention of it.

b. '*c*(*orona*) *roto*(*n*)*da in domo porcaribus.*'

For the house of the Porcari family cf. Lanciani, *Forma Urbis* 21, *Storia degli Scavi*, i. 116 *sq.* I can find no record of this entablature, but it may have belonged to one of the circular halls of the Baths of Agrippa within the area of which their house stood.

The next six drawings (**99–104**) are all by the later hand.

99. (77ᵛ)

An unnamed entablature (perhaps a mere invention). Like **101** and **103**, it is faulty in profile, and if copied from an actual entablature, it is copied inaccurately. The frieze closely resembles part of that shown in Vignola, *Regola delli cinque ordini d'Architettura*, tav. 26, but the cornice does not. Vignola, however, states that his drawing was composed of various elements, *questa cornice Corintia è cauata da diversi luoghi di Roma, ma principalmente dalla rotonda, e dalle tre colonne che sono nel foro Romano.*

100. (78ᵛ) 78 is blank. Three friezes.

a. '*Alle Terme d'Antonino.*'

A fragment of this frieze is to be seen in the Frigidarium of the baths of Caracalla, and also in both the peristyles. The height varies from 52 to 56 cm.: the blocks are of various thicknesses (from 22 to 54 cm.). The dog is not the only animal represented—in the north peristyle a boar takes its place; in the south a panther, a lion, and a stag occur as variations.

b. '*A Tiuoli.*'

This I have not as yet identified.

c. '*In campo Vaccino.*' The frieze of the temple of Antoninus and Faustina. (Canina, *op. cit.* ii. tav. 25.)

101. (79^{v})

Cornice (unnamed)—perhaps like **99**, an invention of the artist.

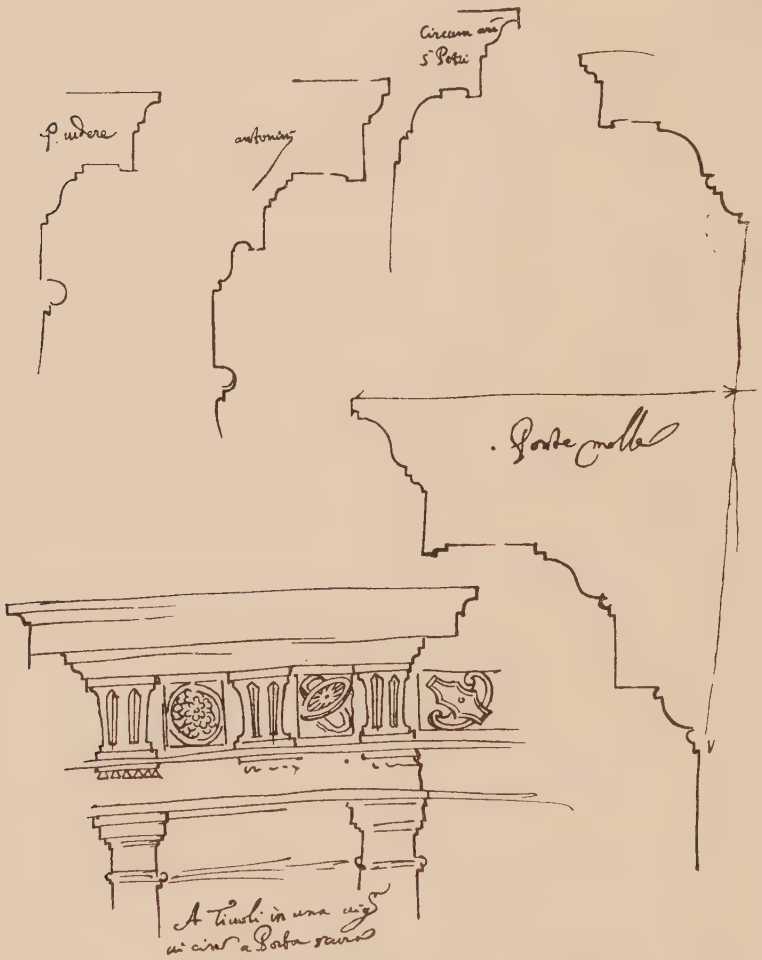


FIG. 4.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING NO. 3827.

102. (79)

'*A Tiuoli in una Vigna Vicino a Porta scura.*'

The 'Porta Scura' is the covered way beneath the great portico connected with the temple of Hercules, which was known until recently as the Villa of Maecenas (see *Not. Scavi*, 1887, 25).

The cornice recurs, with the same text, in drawing No. 3827 in the Kunstgewerbemuseum at Berlin (Fig. 4): but otherwise no record of it exists, as far as I know.

103. (80)

An unnamed cornice, without measurements. It shows a certain similarity to the architecture of the Arcus Argentariorum, near S. Giorgio in Velabro.

104. (80^{v}) *a. In Sti.* 4.

A cornice no longer extant in the church of SS. Quattro Coronati, and of which no other record exists.

b. In S. Gio. Lat.

This cornice is drawn also by Giuliano da Sangallo *Barb.* 11^{v}. '*A Scõ. Iañi L(aterano).*'

It is no longer to be seen either in the church (which was restored in the 17th century) or in the cloister.

105. (81). Both sides of this leaf are numbered.

a. '*murata in arco costantini est.*'

The same cornice was drawn by Giuliano da Sangallo (*Barb.* 62^{v} '*Nelarcho di trasi*[1] *murato dentro per ripieno,*' cf. *ib.* 12, where it reappears without any indication of locality), Aristotile da Sangallo (*Uffizi* 1748, *questa chornice murata nell' archo di trasi p(er) ispogla* [*spoglia*] *no(n) serue se no(n) per ripieno del muro,* which explains the fact that it is at present invisible) and Sansovino (*Uffizi* 1953^{v}): also by the 'Anonymus Destailleur' (*Kunstgewerbemuseum* A, 376, 12), '*dentro l'arco di costantino,*' '*cette cornice est muree en hault du dedans de l'arc de Constantin que seruy a autre edifice.*' An engraving similar to the anonymous one of **84***a supra* is in our own collection, '*Romae ex fornice Constantini.*'

b. '*in domo a uallis.*'

For the Della Valle family, see Michaelis, *Jahrbuch des Inst.* 1891, 218, Lanciani, *Storia degli Scavi,* i. 121. The base is otherwise unknown.

[1] The name is a corruption of Arcus Thracii (Fabriczy, *op. cit.* 32).

c. '*in carcarara.*'

The name '*carcarara*' or '*calcarara*' (*i.e.* a place for burning marble into lime) belongs to the curved W. end of the Circus Flaminius at the Piazza Paganica (Lanciani, *op. cit.* i. 24, ii. 65, *Ruins and Excavations*, 453). This cornice corresponds with one drawn by Baldassare Peruzzi (*Uffizi* 386, 539^{v}), and described as *cornice e colona a lo arco di Camillo in Roma. In loco dicto Camiliano* (Hülsen, *Röm. Mitt.* 1903, 57).[1] It was also engraved by Jacques Prévost, *Hoc est Romae in arcu Cameliani prope mineruam* (Passavant, *Le Peintre-Graveur*, vi. p. 129, No. 20), so that part of it must have been seen at each of the two places. The *arco di Camillo* stood at the west end of the Piazza del Collegio Romano, and must have been a part of the Iseum or Serapeum.

d. '*In domo canpolinis.*'

This cornice also occurs (drawn, not by Giuliano da Sangallo, to whom the sketch is generally attributed, but by Antonio da Sangallo the elder, according to Fabriczy, *op. cit.* p. 111) in *Uffizi* 2044, with the legend *in chasa Jannj cjanpolinj.* The collection of Giovanni Ciampolini was dispersed in 1520 (Lanciani, *Bull. Com.* 1899, 108).

106. (81)

a. APVD · ARCEM · MILITV*m.*

The cornice corresponds exactly in form with one shown by Fra Giocondo (*Uffizi* 2050^{v}) without indication of locality; he has wrongly calculated it as having a total height of p(almi) 2 o(ncie) 9, whereas it is really 1 palmo 10 oncie 3 minuti (from addition of the detail measurements), *i.e.* practically the same as Coner's 39 minuti. See **89***a*, *supra.*

b. '*prope domu*(*m*) *a ualloru*(*m*).'

See **105***b supra.*

I have not been able to identify it.

c. Unnamed.

[1] To the drawings cited by Hülsen may be added one which forms part of a book of sketches, partly by Raphael himself, and partly by other artists (belonging itself to the latter category) at Holkham Hall, described in Passavant's *Rafael*, ii. 589, where it is lettered q (cf. Fabriczy, *Archivio Storico dell' Arte*, vi. (1893), 109). It is the profile of a Corinthian cornice with the legend '*questa chornicie enter la dello archio di chamiglano canata* [*sic*] *di marmo.*'

d. '*ante s. nicolau(m) in carcere tulliani.*'

The name of the church comes from the state prison of Rome in the Byzantine period which was situated close by (Lanciani, *Ruins and Excavations*, 513). The addition *tulliani* is of course erroneous. The cornice was drawn by Baldassare Peruzzi (*Uffizi* 486) *in carcere tulliano.* That shown in *Uffizi* 573 by the same artist (*porta de uno tempo exastilos a stō nicola in carcere tulliano p(ro)pe theatru(m) marcelli*) is, on the other hand, different.

107. (82)

a. Unnamed.

b. '*reperta no(n) lunge a teatro mineru(a)e.*'

The first of these cornices is shown in drawing No. 3826 in the Kunstgewerbemuseum at Berlin with a precisely similar legend (Fig. 3) which apparently therefore applies to both, unless the artist has mistaken Coner's meaning.

I cannot explain *theatrum Minervae*: it may be the north-eastern exedra of the Forum of Augustus, which is close to the temple of Minerva in the Forum of Nerva.

108. (82^{v}) A drawing by the later hand.

a. '*In casa de Sig^{ri} della Valle.*'

A careful measured drawing of this cornice by Lorenzo Donati exists in the *Uffizi* (1842^{v}). Cf. 1882 (Fra Giocondo). In both cases the locality is given as here.

b. A drawing of this cornice, attributed to Antonio da Sangallo the elder, exists in the *Uffizi* (No. 1634) *in chasa del chardinale della ualle.* The total height is given as p. 1 m. 45 (0·391 mètre). The bead moulding at the bottom is omitted by our artist.

109. (83) *a.* '*apud templum mineru(a)e.*'

This cornice I have not been able to identify. The reference is no doubt to the temple of Minerva in the Forum of Nerva.

b. '*sup(ra) portam ecclesi(a)e quatuor sa(nc)tor(um) coronatis* [sic].'

This cornice was drawn in this same position (not over the church door, but over the outer door of the court, according to Fra Giocondo

sopra la porta della strada che si entra dentro) by Baldassare Peruzzi (*Uffizi* 411) Fra Giocondo (*Uffizi* 1541) Sansovino (*Uffizi* 1961^{v}): but it is no longer in existence.

c. A cornice which I have not been able to identify.

d. APVD · COLV*m*NA*m* · TROIANA*m*.

This cornice closely resembles **91***c* but the measurements differ slightly.

110. (83^{v}) *a.* '*sub porticalem s . m(ariae) n(ovae).*'

Perhaps a portion of the temple of Venus and Rome.

b. '*sub arco sinistro.*'

This entablature must belong to some triumphal arch or arched gateway. I have been unable to identify it.

c. '*iusta* [sic] *s . paulum*' [fuori le mura].

The same cornice is shown by Labacco (*Uffizi* 1850) '*a san pauolo.*' It is, so far as I know, no longer extant.

d. '*circa s . maria(m) nouam.*'

Cf. *a*.

111. (84) *a.* '*secunda c(orona) s . mari(a)e rotund(a)e.*'

The entablature of the second order of the Pantheon.

b. '*Tabernacula s . mari(a)e rotund(a)e.*'

The entablature of the niches of the Pantheon, with a part of the triangular pediment (*supra*, **63***a*).

c. '*sub ista corona cum canalis* 24.'

Base of the columns supporting the entablature of the niches which have triangular pediments—for, as a note to **63***b* informs us, the columns supporting the round pediments are unfluted. For all these details see Canina, *Edifizi*, ii. tav. 73.

112. (84^{v}) *a.* '*ponte molle.*'

The measurements are not inserted. The cornice occurs in profile in drawing No. 3827 of the Kunstgewerbemuseum (Fig. 4). It was probably an ancient fragment built into the bridge (belonging most likely to one of the tombs on the Via Flaminia), but it is now no longer extant.

b. '*sub eclesia s. urbani.*'

The church meant must be that at the S.E. end of the Forum of Trajan (Lanciani, *Forma Urbis*, 22) and the architrave represented may be seen in Canina, *Edifizi*, ii. tav. 119, Fig. 1, who attributes it to the interior of the temple of Trajan. It was also drawn by Francesco da Sangallo (*Barb.* 38^{v}) '*apresso a spoglia cristi*' and Antonio da Sangallo the younger (*Uffizi* 1187) '*spoglia cristi*,' while Giuliano (*Sien.* 35^{v}) shows the whole entablature '*aspoglia cristtj ī roma.*'[1]

c. (Unnamed) I have not identified.

d. '*iusta* [sic] *s. marcu*(*m*).'

See *supra*, **73.**

e. '*estra*[sic] *s. mautum.*'

The church of S. Machutus still exists in the Via del Seminario, between the site of the Porticus Argonautarum, and that of the Iseum.

113. (85) *a.* '*prepe* [sic] *arcem militum.*'

This entablature seems to be that which is attributed to the exterior of the Basilica Ulpia by Richter and Grifi (*Ristauro del Foro Traiano*, tav. IV. F) and to the portico round the Forum by Canina (*Edifizi*, ii. tav. 118, Fig. 7). In profile it resembles almost exactly one drawn by Giuliano da Sangallo (*Barb.* 10) '*a pie di Spoglia XPI trouatta di nuovo che una cosa bilissima roma*,'[2] and Giambattista da Sangallo (*Uffizi* 1326), '*a spoglia christo chauata di terā*': but its measurements are a good deal smaller.

b. '*T. anphiteatri uespasiani.*'

T. must stand for Tertia, *i.e.* the third order: but it does not agree with Canina, *Edifizi*, iv. tav. 170, Fig. 1, which shows no dentils.

c. Cornice and plinth moulding, unnamed.

d. '*ultima c*(*orona*) *anphiteatri uespasiani.*'

The cornice of the fourth order of the Colosseum.

114. (85^{v}) *a.* An unidentified entablature.

b. The entablature of the first order of the Colosseum.

[1] For the name *spoglia cristi* see *supra*, **88***b*.

[2] Fabriczy (*op. cit.* 32) is in error in stating that the drawing is without measurements.

115. (86^{v}) 86 is blank.

a. Unnamed cornice—unidentified.

b. '*apud po(n)tem Sixti.*'

A cornice seen at the Ponte Sisto, drawn also by Giuliano da Sangallo *Barb.* 70^{v}. '*A pie di ponte Sisto.*'

c. '*antonii.*'

A cornice designed by Antonio da Sangallo (*supra*, p. 6).

d. '*in ede* [sic] *c. adriani.*'

A cornice then in the Palazzo Giraud (cf. *supra*, **14**), but forming no part of the building itself (as far as a comparison with Letarouilly, *op. cit.* ii. Pl. 145–149 tends to show).

e. '*S. suellor(um)*' [sic] (for *Sauellorum*).

The impost of the arches of the first order of the theatre of Marcellus.

f. '*apud s. m. co(n)solationem.*'

This cornice is not identical with either of those drawn by Fra Giocondo (*Uffizi* 1539, 2050^{v}) and said to have been found near S. Maria della Consolazione. Cf. Lanciani, *Storia degli Scavi*, ii. 207.

g. Unnamed.

116. (87) 87^{v} is blank.

a. '*p. uidere.*'

The impost of the arches of the lower order in the lower court of the Belvedere; the height is correctly given as 44 minuti in drawing No. **45**, *supra*.

There is a sketch of it in profile in drawing No. 3827, in the Kunstgewerbemuseum (Fig. 4) and also of (*b*) and (*e*)—and probably also of (*c*), though in this case the locality is not indicated.

b. '*circu(m) ara(m) S. petri.*'

Baron von Geymüller writes as follows with regard to this cornice: 'it belongs to Bramante's chapel around the ancient altar (*supra*, **79**). I do not know the exact place: but I think it can only have been the cornice for the attica or perhaps the impost of the arches between the columns; but more likely the former.'

c. '*apud arcu(m) uespasiani.*'

This cornice must have been found close to the arch, for it is not any part of the arch itself.

d. '*S. mari(a)e nauicul(a)e.*'

This is the cornice which runs round the apse of S. Maria in Dominica or della Navicella[1] on the Caelian Hill.

e. '*antonii.*'

Cf. **115***c*.

f. '*in S. ioan(n)e in fonte.*'

The same cornice was drawn by Fra Giocondo (*Uffizi* 1542^{v}) over one of the doors—probably the entrance door. It is no longer to be seen there.

g. '*ultima c(orona) archi c(onstantini).*'

The cornice of the attic of the Arch of Constantine.

h. Unnamed and unidentified.

i. '*antonii.*'

See *supra*, **115***c*, **116***e*.

j. Unnamed and unidentified.

k. '*Setizoni.*'

Perhaps the cornice of the plinth of the Septizonium. The agreement in form with the drawing in the Uffizi by Fra Giocondo (No. 1540^{v}), of which Hülsen (*Das Septizonium*, p. 16, Fig. 4) makes use, and with Serlio, *Architettura*, [1562] iii. 78D is not very close, though the measurements correspond exactly.

117 (88)

Three unnamed plinths and a cornice. All belong to the lower court of the Belvedere (see **45**).

(*a*) Is the plinth of the columns of the lower order (*b*) of the second (*d*) of the third, while (*c*) is the moulding of the pilasters at the level of the capitals of the small columns.

[1] The latter name, according to Marucchi (*Basiliques et Églises de Rome*, 218) 'ne se rencontre pas avant le xvie siècle; elle a dû commencer à l'époque où Leon X a substitué la petite barque en marbre que l'on voit devant la façade à celle qui s'y trouvait auparavant. But cf. Lanciani, *Storia degli Scavi*, i. 16, 83 (earliest mention about 1484).

118 (88ᵛ)

'*non lunge a S. Baxilio manet.*'

The church of S. Basilio stood within the area of the Forum of Augustus, close to the 'Arco dei Pantani' (Armellini, *op. cit.* 146). A Caryatid bearing a capital on her head—which is very like (though not

FIG. 5.—THE CARYATID NEAR S. BASILIO.

copied from) the representation by Giuliano da Sangallo (*Barb.* 10ᵛ). Another drawing of the same subject, but showing the side view, exists in the bound volume of drawings from the Destailleur collection which is now in the Kunstgewerbemuseum (f. 2ᵛ) and is reproduced in Fig. 5, by

kind permission of Dr. Jessen. It bears the legend *dirimpetto a san basilio jn surun canto di casa* (cf. Lanciani, *Storia degli Scavi*, ii. 238). For further particulars see *Addenda et Corrigenda.*

The original appears to be lost, but it was evidently known to Raffaelle, since it served as a model for the Caryatids of the Stanza d'Eliodoro. This is proved by the exact correspondence between the architectural mouldings which surmount the head in both cases. They do not seem to be identical with those of any extant figure, differing from those of the Κόραι of the Erechtheum (the nearest parallel) by the absence of the heavy *torus* immediately above the hair. Nor are they the same as those of the Caryatid figured by Richter and Grifi, *Ristauro del Foro Traiano*, tav. iv. E, which itself does not seem to exist at the present day.

119 (90ᵛ) 90 is blank.

a. '*In S. maria maiore.*'

This capital is no longer to be seen in the church of S. Maria Maggiore. It bears some resemblance to the capitals of the lower order of columns supporting the thirteenth century ciborium over the altar of All Saints, of which De Angelis gives an illustration (*Basilicae S. Mariae Maioris descriptio*, Romae, 1621, pp. 86, 87). It seems to be given by Giuliano da Sangallo *Barb.* 10 (without any indication of locality).

b. '*apud S . nicholaum in carcere tulliani.*'

Cf. **106***d*, *supra.*

I have not been able to trace this capital.

c. '*penes montem equuor(um).*'

The reference is to the Quirinal (Monte Cavallo).

This pilaster capital is given by Giuliano da Sangallo *Barb.* 14ᵛ without indication of locality.

d. Unnamed.

This capital was drawn by Giuliano da Sangallo *Barb.* 14ᵛ, and lettered '*i(n) Trasteveri.*'

e. '*in palatio C · S · Georgii media pars.*'

The capital is shown on its column *supra*, **68***c.*

120 (91) *a.* '*in domo auallis.*'

This capital was drawn by Fra Giocondo (*Uffizi* 1882) '*in chassa della ualle pistillii.*'

No measurements are given.

b. '*prope S . matheum.*'

The same capital, but with the decorative portions not indicated, is perhaps shown in a drawing by Giorgio Vasari the younger (*Uffizi* 4628) '*questo capitello è di Santo Matteo Roma.*' The only church dedicated to St. Matthew in Rome in the 16th century was S. Matteo in Merulana (Armellini, *op. cit.* 244).

c. '*apud S . maria(m) in uia lata.*'

The church is in the Corso and built upon a part of the Septa.

I cannot trace this capital.

d. '*sub una colu(m)nar(um) chapitolii et dicitur capitulum tuscianu(m).*

I cannot trace this capital.

e. '*rep(er)to apud S . maria(m) libera nos penis inferni.*'

This church appears for the first time in a 14th century catalogue of Roman churches, and continued to exist (though in a restored form) under the name of S. Maria Liberatrice until the last few years (*Papers of the British School at Rome*, i. 10).

The five capitals shown in **119**, with **120** *a—d* (except that *b* and *c* being practically identical in details, though different in size, appear only once) and **122** *a, f*, appear in the drawing 1859—6—25—570—1^{v} (reproduced in plate A) of the British Museum collection, which is attributed to Michelangelo and accepted as genuine by Berenson (*Drawings of Florentine Painters*, ii, pp. 88, 89, No. 1506). The similarity between the drawings is too close to be accidental, especially having regard to the fact that the capitals were scattered all over Rome: and it will be clear that Coner did not copy the so-called Michelangelo. The drawing in the British Museum is of the same size and style and belongs to the same sketchbook as those in the Casa Buonarroti, with which it must stand or fall: so that Berenson's acceptance of the former and tacit rejection (vol. ii, p. 77 n.) of the latter as genuine works cannot be defended (*supra*, p. 8).

121. (91^{v}) '*a s· Sauina.*'

It is not now extant. Giuliano da Sangallo (*Barb.* 15) drew this same

capital (upside down and without measurements) in the same place. (Fabriczy, *op. cit.* 34, wrongly refers to it as a base.)

122. (94) *a.* '*q(uarta) pars apud s. prasedem.*'

Salvestro Peruzzi (*Uffizi* 661[v]) gives a drawing of this capital *a. S. Presedia.* Compare also a drawing by Antonio da Sangallo the elder (?) (*Uffizi* 1597).

b. Unnamed and unidentified.

c. '*in p(ulchro) uidere q(uarta) pars.*'

Probably a detail of the capitals of the small pilasters at the side of the larger columns of the third order of the lower court. Cf. however **45**, where the height is noted as 27 minuti and the width (half diameter) as 35.

d. '*apud capitolium quarta pars.*'

Unidentified.

e. '*porticalis anphiteatri sauellor(um).*'

Capital of the Doric order of the theatre of Marcellus.

f. '*circa s. praxedem.*'

This capital occurs in a drawing by Baldassare Peruzzi (*Uffizi* 570), next to a cornice marked *ad s(an)c(t)am prasedem.*

123. (94[v]) '*a tibure abet canales* 20.'

I can give no further details.

124. (95) *a.* '*a tibure.*'

This base (which I have not identified) and *d* (the latter without indication of locality) appear in drawing No. 3829 of the Kunstgewerbemuseum (Fig. 6).

b. '*in santo baxilio.*'

This base belongs to the interior of the cella of the Temple of Mars Ultor in the Forum of Augustus (Labacco, *Libro appartenente a l'Architettura* [1552], Pl. 11 or 13;[1] Canina, *Edifizi*, ii, tav. 101, Fig. 7), and was seen and drawn *in situ* not only by Coner, but by Antonio da Sangallo the elder (?) (*Uffizi* 1879); whereas a few years later it had apparently been

[1] There are two editions, both bearing this date, with the plates differently numbered in each.

transferred to the Church of S. Marco, where it was drawn by Aristotile da Sangallo (*Uffizi* 1746^{v}), Baldassare Peruzzi (632^{v}, 633), Serlio (*Architettura*, [1562] iii. 72 C), Giorgio Vasari the younger (*Uffizi* 4337^{v}), and also the later hand in the present album—**130** *b*. It was engraved by the master who used the monogram G. A. and the calthrop (Nagler, *Monogrammisten*, ii. 2679), but he does not indicate the locality.

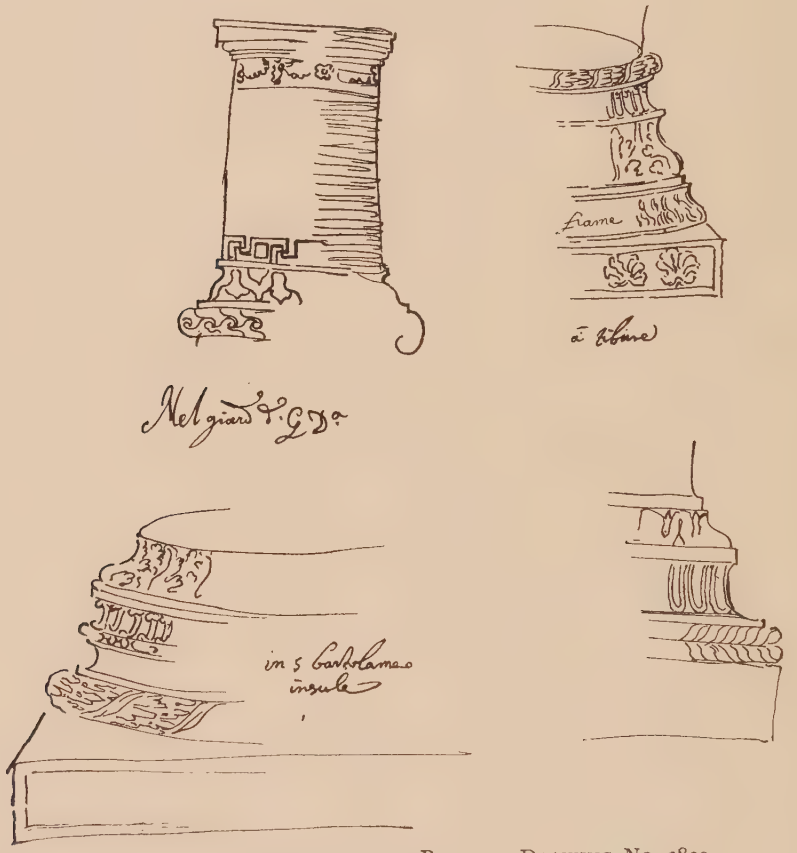


FIG. 6.—KUNSTGEWERBEMUSEUM, BERLIN. DRAWING NO. 3829.

c. '*reperta iusta sauellos*' [sic].

This base was drawn by Giuliano da Sangallo (*Barb.* 71^{v}, *Basa trovata dinuovo a pie del quliseo* [sic] *desaveli*), Giambattista da Sangallo (*Uffizi* 1804, *questa basa se chauo a pie de sauegli*), who remarks upon the alternately large and small flutings of the column. It is exactly like a base

drawn by Fra Giocondo (*Uffizi* 1535), *bassa de termini chostattinum*, but the irregular fluting is not there noted.

d. '*in S. anastasia.*'

A base extremely like this, but with slightly different measurements, is shown by Giambattista da Sangallo (*Uffizi* 1804), *basa ionicha a pie del ponte a* 4 *chapi* [Pons Fabricius] *ī tresteferi*, and also in *Uffizi* 2103 (by the same hand).

125. (95^{v}) *a.* '*iusta illos s. crucis.*'

The reference is no doubt[1] to the Santa Croce family, who are referred to as 'nobilis familia ro(mana) de S. cruce' by Fulvio (*Antiquitates urbis*, f. 84),[2] and as 'quei di Santa Croce' in the translation of Ferrucci (1588), p. 156^{v}. Prospero Santa Croce, who lived near S. Maria in Publicolis towards the close of the fifteenth century, had a considerable collection of antiquities mentioned by Fra Giocondo (*Cod. Chatsworth* 91^{v}); but sixteenth-century writers speak of three members of the family as possessors of antiques, and it is impossible to say which of these is meant (Lanciani, *Storia degli Scavi*, i. 118).

b. '*in s. bartolomeo insul(a)e.*'

This drawing shows one of two bases in the Church of S. Bartolommeo, which support the third column from the entrance on either side of the nave. They were also drawn by Giuliano da Sangallo (*Barb.* 15—locality not indicated), and occur in drawing No. 3829 of the Kunstgewerbemuseum (Fig. 6).

126. (96) *a.* '*in eclesia s. pauli.*'

This base has naturally disappeared, having perished, probably, in the fire of 1823. It is shown by Giuliano da Sangallo (*Barb.* 15), Giambattista da Sangallo (*Uffizi* 1804), Vignola (*Uffizi* 1812^{v}), Fra Giocondo (*Uffizi* 2050), and also by Piranesi (*Magnificenze dell' Architettura Romana*, tav. ix, 1).

b. '*in domo canpolinis.*'

See *supra*, **105** *d*. The same base was drawn by Sansovino (*Uffizi* 4337^{v}, *ianni canpolino*). It seems to be one of the bases of the cella of the Temple of Concord (Canina, *Edifizi*, ii. tav. 36). The style of these drawings of bases at first sight seemed to me not unlike that of an unknown and very rare

[1] I owe this suggestion to the Rev. H. E. D. Blakiston.

[2] The first two leaves of the signature *p* are both numbered 84: this is the first of the two.

engraver, who generally passes under the name of the Master of 1515. (Bartsch, *Le Peintre-graveur*, xiii. p. 408 *sqq.*; Passavant, *Le Peintre-graveur*, v. p. 89. The latter appears to be wrong in his statement that 'les fonds d'architecture qu'il a employés sont presque toujours empruntés aux édifices de Rome, ce qui pourrait faire croire qu'il a habité cette ville.')

As I am informed by Dr. Hermann Egger of Vienna, his studies of the architectural works of this master (of which the Kupferstichkabinet of the Hofbibliothek possesses an almost complete series) lead him to believe that their origin can be traced back to compositions of the early Renaissance, attributable perhaps to a Paduan or Venetian master of about 1460. No connection can therefore be discovered between these engravings and the drawings of Coner.

127. (96^{v}) I am unable to identify this base.

128. (97) 97^{v} is blank.

'*Nel giard(ino) del G(ran) D(uc)a.*'

A drawing by the later hand.

This puteal occurs in a drawing by an unknown artist in the Kunstgewerbemuseum (3829) who gives exactly the same text (Fig. 6). Where it now is I do not know: it does not seem to have remained in the Villa Medici, and I can find no record of it in Florence.[1]

129. (98)

Details of the column of Trajan (*supra*, **91**, *b*, *c*).

130. (98^{v})

A drawing by the later hand.

a. '*In S^{to} Adriano.*'

This base (or another identical with it and belonging to the same edifice), was drawn by Vignola (*Uffizi* 1813^{v}), who does not give the locality but makes the total height p(almi) 1 d(ita) 11 g(rani) 1, *i.e.* 0·43 mètre, and by Dosio (*Uffizi* 2010), *La basa A fu trouata al giardino di Pietro Paulo attauati. Oggi si ritroua insieme co(n) la sua co(m)pagnia i(n) la casa de l'arciuescouo di fiorenza.* The archbishop of Florence is probably

[1] Is it possible that it is the puteal that stood in front of the Laocoon in the Belvedere up till 1523? (Michaelis, *Jahrbuch des Instituts*, 1890, 17, 32.) It is not that shown in Giuliano da Sangallo's drawing.

Ottaviano Alessandro Medici, who became Pope under the name of Leo XI. in 1605, and possessed a fine collection of ancient marbles. His palace and garden were situated close to the Basilica of Constantine (Lanciani, *Storia degli Scavi*, ii. 85, 212). The garden of Pietro Paulo Attavati is unknown to me.

b. '*In S. Marco.*'

See above No. **124** *b*. The names of the different parts of the base have been added in pencil by a still later hand.

131. (98)[1] Back blank.

a. Unnamed.

Not unlike a base in the Frigidarium of the Baths of Caracalla, which is 40 cm. in height. The bucrania and the lowest moulding are shown by Salvestro Peruzzi *Uffizi* 677, '*in la Vig(n)a di Dom(eni)co d(e)l Nero*,' a site which I cannot identify.

b. Unnamed and unidentified.

132. (99)

a. This base is one of a pair existing at the Lateran baptistery, supporting the two porphyry columns of the south-east entrance. They are shown by Francesco da Sangallo *Barb.* 38^{v}, as *labasa delle colonne delportico deltempio dighostantino iroma*, which Fabriczy (*op. cit.* 51) wrongly refers to the Basilica of Constantine.

b. This base was seen in Santa Croce in Gerusalemme by Dosio (*Uffizi* 2010), *è in la chiesa di Sta Croce in Jerusale(m) sotto a una colon(n)a di Spoglie un altra simile e sop(r)a a uno chiauico alla dogana lauorato co(n) estrema dilige(n)tia.* It was also drawn by Sansovino (?) (*Uffizi* 5^{v}), who gives the same indication of locality, *preso achesa d. Santa Crocie*, and Baldassare Peruzzi (*Uffizi* 550). It is no longer extant, the church having been modernised in the eighteenth century.

c. This base was drawn by Baldassare Peruzzi (*Uffizi* 634), *basa di colon(n)a di pal.* 5 *grossa In Casa de le herede di M. melchior baldassino In Roma*, and engraved by Jacques Prévost (1535–7): *Haec est Romae in domo Marchionis de baldassinis* (Robert-Dumesnil, *Peintre-graveur français*, viii. p. 5 ; Nagler, *Monogrammisten*, iv. 3268, No. 8 ; Passavant, *Peintre-graveur*,

[1] The recurrence of the same number is curious.

vi. 129, No. 14); and also by the unknown master who used the monogram G. A. and the calthrop (a plate not cited by Nagler or Passavant, and without indication of locality). It apparently belonged to the entrance of the north-western hemicycle of the Forum of Augustus; Giambattista da Sangallo (*Uffizi* 1852), in giving a sketch of this base, or another exactly like it—for the house of the Baldassini family (built by Antonio da Sangallo the younger; now the Palazzo Palma) is No. 8 Via delle Coppelle; Clausse, *Les Sangallo*, ii. 145—says, *i(n) chasa el prosedente a monte chauallo seruiua a s. basilio*, and then gives a drawing of the apse of the hemicycle (Lanciani, *Forma Urbis*, 22).

d. The only other representation of this base known to me is in drawing No. 1 (right half) of the Casa Buonarroti.

133. (6^{v}) 6 is blank.

Bases of fluted Corinthian columns.

a. (unnamed) I have not succeeded in identifying.

b. '*triar(um) colu(m)nar(um) sub capitolio cum canalib(us)* 24.'
Base of the columns of the Temple of Vespasian.

c. '*ad S. marcum cum canalibus* 24.'
This must be the base of a considerable building. Cf. *supra*, **73**.

134. (7) The back is blank.

Bases of fluted Corinthian columns.

a. '*triar(um) colu(m)nar(um) sub palatio maiore.*'
The bases of the columns of the Temple of Castor and Pollux.

b. '*apud colunam trojana*' [sic].
One of the bases of the columns of giallo antico of the interior of the Basilica Ulpia (wrongly attributed to the exterior by Canina, *op. cit.* ii, tav. 120 A); cf. *supra*, **91** *b, c.*

'*In templo*[1] *panteonis*' has been erased above, and (in the place of the present legend) '*ad . . . s. iouan(n)e in laterano.*'

c. '*arci titi et uespasiani media pars.*'
The bases of the columns on each side of the archway.

[1] The *m* seems clear; if so, this is the only exception to the spelling *templum*.

d. '*in te(m)plo pa(n)teonis.*'

The bases of the lower order of the interior.

e. '*colu(m)n(a)e metalli in s. iouan(n)e in laterano.*'

Base of one of the bronze Corinthian columns of the Altare del Sacramento (Lanciani, *Ruins and Excavations*, 344).

f. '*in p(alatio) car. s. Georgii.*'

An ancient base, no doubt, which was then to be seen in the Palazzo della Cancelleria; for none of the columns of the palace itself are fluted.

135. (8^{v}) 8 is blank.

'*sub capitolio.*'

This seems to correspond with a base drawn by Baldassare Peruzzi (*Uffizi* 486) *in capitolio.*

136. (9)

Bases of unfluted Corinthian columns.

a. '*sub colu(m)na porticalis s. m(ariae) rotunde.*'

The bases of the columns of the portico of the Pantheon.

b. '*prope arcem militum.*'

One of the bases of the external granite columns of the Basilica Ulpia wrongly attributed by Canina to the lower order of the interior (*op. cit.* ii, tav. 118, Fig. 3).

c. Unnamed and unidentified.

d. '*in palatio car. s. Georgii.*'

The base of the column shown *supra*, **68** *c.*

e, *h.* '*in eclesia S. Saluatoris.*'

Which of the eight churches dedicated to the Saviour this might be we are not told. In S. Salvatore in Lauro the 34 plastered columns of the nave have bases of travertine of almost exactly the same form as *e*,[1] but are a good deal larger—of about the same size as *h*. It seems quite possible that, when the church was rebuilt after the fire of 1591, the old bases served as models for the new.

f. '*ad colu(m)nam troianam.*"

Perhaps from the upper story of the Basilica Ulpia.

[1] They have an additional roll moulding above the upper torus like *h*.

g. '*apud uineam car. S. Georgii.*'

Perhaps a vineyard attached to the garden of the Palazzo Riario (see *supra*, **51**), on the site of which the Palazzo Corsini now stands. No vigna Riario seems to be otherwise known.

137. (9^{v})

a. '*S. mo(n)te trinitatis.*'

b. '*ad s. m(ariam) in canpitello.*'

I can say nothing about either of these.

c. '*tertia anphiteatri.*'

The third order of the Colosseum.

d. '*in s. ioan(n)e in fonte.*'

I was unable to recognise this base as at present existing in the baptistery of the Lateran.

e. '*apud sauellos.*'

I have not been able to identify this plinth moulding: it does not belong to any portion of the theatre of Marcellus at present existing.

f. '*arci titi et uespasiani.*'

This is the base moulding of the pedestals.

138. (21^{v})

A group of capitals, many of them, probably, invented by the artist: they are very similar to those shown by Giuliano da Sangallo *Barb.* 10^{v}, 11.

e. is the same as one shown in *Uffizi* 1604 by Antonio da Sangallo the elder [?].

h. '*S.* † *in ierusalem.*'

This capital, which is no longer extant, recurs in *Uffizi* 1702^{v} (Giambattista da Sangallo) without indication of locality.

j. A side view of *h.* It is very like the third capital on the left in the nave of S. Maria in Trastevere (the fourth is the same, but the necking is omitted). There is, however, a slight difference in the volutes.

139. (21)

I have not been able to identify any of these capitals with certainty. Some of them may be Renaissance work, for *b* is very like a capital of the tomb of the father of Pope Pius II at S. Francesco at Siena (as drawn by

Gallaccini *Cod. Sien.* S. iv. 3, 60^{v}, *nel coro di San Francesco*), destroyed, no doubt, in the fire of 1655.

140. (14^{v})

a, *b* occur in drawing No. 1 (left half) in the Casa Buonarroti.

c is very like a capital drawn by Antonio da Sangallo the elder [?] (*Uffizi* 1598, 1604).

d is perhaps a capital of the third order of the Colosseum. It resembles closely the sixth capital on the right in the nave of S. Maria in Cosmedin.

e. '*a santo apostolo.*'

The drums of several columns similar to this, which were damaged in the fire of 1702, still exist in the Church of the SS. Apostoli in the chapel on the left of the high altar. They belonged to the nave of the older church built by John III. A drawing of one of them by Cherubino Alberti is described by Lanciani, *Monumenti dei Lincei*, i. 475.

141. (14)

a. '*in S.* [*Nicholao*] *in carce*(*re*).'

An ancient marble vase, no doubt in use as a holy-water bowl, of which there is no other record.

b. A heraldic shield.

c. '*a s. c*(*a*)*ecilia.*'

This 'cantharus' still exists in the forecourt of the church.

142. (15^{v}) A drawing by the later hand.

'*In Roma in casa M. Antonetto delle Medaglie.*' *Antonietto antiquario da Calapina* is several times mentioned by Ligorio (*C.I.L.* vi. 633*, 644*; *Cod. Barb.* 4412 (formerly xlix. 21) f. 26; cf. *Röm. Mitt.* 1895, 277, for his description of the excavations of 1552 in the 'stadium' on the Palatine, in which Antonietto had a share). The anonymous author of *Cod. Barb. Lat.* 2016 (formerly xxx. 89), writing at the end of the sixteenth century, gives the following account of him (f. 494): '*in una casa depinta non a colori incontro . . . . degli Arcioni sul principio della montata di S. Silvestro a man dritta, nel cantone della strada che uolta verso Magnanapoli* [*i.e.* on the S.W. slope of the Quirinal, where the small piazza delle Tre Cannelle now is],

e nella facciata in calcina tal' iscrittione. "Antonius antiquarius, pub. utilitatis potiusque sui rationem habens eximiorum artificum opera, quae nimia uetustate exesa, aedificiorumque ruina sepulta, ac uariis urbis calamitatibus confracta et disiecta pene interierant, ingenti labore effossis et collectis, ad superiorum temporum gloriam, nostrorumque posterorumque admirationem et imitationem instaurandis, pro rerum maximarum angustia fecit, anno Xti nati 1546."' (See Lanciani in *Archivio della Società Romana di Storia Patria*, vi. 226, *Storia degli Scavi*, ii. 45, 227.) Antonietto seems thus to have been a regular dealer in antiques, and to have advertised the fact upon the façade of his house. The somewhat indifferent Latin of the inscription should be attributed to its copyist.

The capitals themselves I have been unable to trace. A knowledge of their subsequent history might have helped me to determine more accurately the date at which the drawings by the later hand were executed. As it is, we can only say that they cannot be earlier than 1546 —and indeed, from their style, they appear to be several years later.

143. (15) '*inplatea s . m . maiere*' [sic].

Cf. Baldassare Peruzzi (*Uffizi* 447), '*di marmo a Sā Maria magiore ī la piaza*'; also Giovanni Rucellai's 'Relazione sul Giubileo del 1450' (published in *Archivio della Società Romana di Storia Patria*, iv. 569, '*item sulla piaza dirimpetto alla porta di mezo uno vaso di porfido d'uno pezzo, ritratto a modo di tazza in su colonnette, che il diamitro suo può essere braccia* 4 *in* 5 ').

144. (16) Back blank.

a is a heraldic shield.

b, *d. santoiani* (*i.e.* S. Giovanni in Laterano).

The latter appears in *Uffizi* 1604 (Antonio da Sangallo the elder [?]), 4316 (Dosio), *al batesimo di gōstantino.* It is indeed still existing, being one of the capitals of the two columns, one on each side of the south-east entrance (see **132** *a*).

c I have not been able to identify with certainty. It may belong to the Arch of Titus or to that of Septimius Severus.

145. (13^{v})

146. (13)

These are both groups of more or less imaginary designs, such as are not uncommon among the drawings of the Renaissance. The vase with the griffins' heads, however, in the upper part of **146** is identical with the first of a series of twelve designs of vases engraved by Agostino Veneziano after the antique, with the legend '*Sic Romae antiqui sculptores ex aere et marmore faciebant*' (Bartsch, *Le Peintre-graveur*, xiv, p. 387, No. 541).

147. (19^{v}) 19 is blank.

a is the keystone of the arch of Septimius Severus, seen in profile.

b is a similar view of the keystone of the arch of Titus.

c '*In S^{ti} Quattro.*'

This corbel (added by the later hand) is no longer to be seen at the church.

148. (20^{v}) 20 is blank.

a and *c* show each two views of the same capital. Both resemble closely (without being identical with) some of the capitals in the nave of S. Maria in Trastevere. *a* also resembles *Uffizi* 1600^{v} (Antonio da Sangallo the elder [?]), *questo chapitello e in santa maria in trasteuere in terra.*

b. '*in tibure.*'

It resembles a capital drawn by the 'Anonymus Destailleur,' *a St. pietre in tioli* (*Kunstgewerbemuseum* A 376, 20^{v}). The same capital seems to be shown by Piranesi, *Magnificenze dell' Architettura Romana* tav. xx, who describes it as '*in villa Card. Alexandri Albani extra portam Salariam.*'

c is also very like the '*capitello d. santo apostolo*' of *Uffizi* 1598^{v} (Antonio da Sangallo the elder [?]). Compare also Serlio, *Architettura*, lib. iv [1562] 38^{v} P.

d. '*a S. paulo.*'

One of the capitals of the older church, no doubt. It is shown by Sansovino (*Uffizi* 4327) without any indication of locality.

149, 150. (22^{v}, 22) are similar to **146, 147**, though **150** must be an actual window, for the measurements are given.

151. (23) *a.* '*in S. petro in uaticano.*'

One of the capitals of the nave of the old basilica: cf. *Uffizi* 32 (Antonio da Sangallo the younger) '*di Santo pietro,*' 1804^{v} (Giambattista da Sangallo) '*questo chapitello sie ī Sanpietro e sono e piu begli di roma.*'

b. '*ad S. ioan(n)e in laterano.*'

A very similar capital is shown by Piranesi, *Magnificenze dell' Architettura Romana*, tav. xvi, and located *in vinea Jacobi Ingami ad Circum Maximum.*

c. '*A San Gio. Laterano.*'

The drawing of this capital is an addition by the later hand.

d. '*a S. paulo.*'

(Cf. **148***d*, *supra.*)

152. (23^{v}) This and the next three drawings are by the later hand.

'*Nella Chiesa di S. Lorenzo fuor delle mura.*'

The capitals from which this drawing is taken are to be seen upon the first column on each side of the choir (they were added to the original basilica, with the triumphal arch, by Pelagius II), but the representation is not very exact. Matz-Duhn, 3447.

153. (24^{v})

'*Dreto a Campidoglio,*' i.e. '*dietro a,*' behind, the Capitol.

An inexact drawing, intended perhaps to represent the capitals of the Forum Transitorium. It would, however, resemble even more closely those of the Temple of Vespasian, if it were not for the omission of the decorations of the abacus; and the indication of locality would suit this better.

154. (24)

'*Alle Terme di Vespasiano.*'

The baths of Titus are probably meant (*supra*, **91** *a*). I have not been able to trace either this or No. **155**.

155. (25) Back blank.

'*In Roma nella piazza di S^{to} Isidoro.*'

156. (26^{v}) *a–f.* Various friezes, unnamed.

e is the internal frieze of the Temple of Saturn.

f is the frieze of the second order of the Basilica Ulpia. It is shown by Giuliano da Sangallo *Barb.* 16^{v} without indication of locality.

g is a representation of the decoration of the Biga of the Vatican (Helbig, *Führer*, i, No. 33), which at this period must still have been in S. Marco—more accurate than that in the Wolfegg sketchbook of Giulio Romano f. 22 (*Röm. Mitt.* 1901, p. 226, and tf. viii).

157. (26) *a–c.* Various friezes, by the later hand.

158. (27) Back blank.

A drawing by the later hand. It is not at all unlike a frieze represented by Vignola (*Regola delli cinque ordini d'Architettura* tav. 19), of which another part may be represented in the album of Pierre Jacques (recently published by M. Salomon Reinach) Pl. 5, where the griffin is in a slightly different position and a candelabrum appears instead of a vase. Compare also a relief in one of the houses of the Della Valle family (*Jahrbuch des Inst.* 1891, p. 237, No. 178; Clarac, ii, Pl. 193, No. 54 = Reinach 81, 1), which is not, however, identical with this.

The griffin is shown also in a drawing by Antonio da Sangallo the younger (*Uffizi* 1208^{v}). See also *Vat.* 3439, 46.

159. (28^{v})

A fantastic drawing in the Renaissance manner.

160. (28)

Cf. **158** (which, however, represents a slightly different original), also Canina, *Edifizi*, ii, tav. 118, Fig. 1 (a frieze attributed to the library to the north of the Basilica Ulpia). The same motive (but not by the same hand) appears in drawing No. 3686 in the Kunstgewerbemuseum.

161. (29^{v}, 30), **161** A. (30^{v}) 29 is blank.

For the helmets compare Giuliano da Sangallo *Sien.* 38, 38^{v}, 39^{v}, 40.[1]

[1] Similar drawings are described by Passavant, *Rafael*, ii. 591, gg, hh, as existing at Holkham Hall (not by Raphael himself). See *supra*, **105** *c*.

162. (31)

The motives in the upper part of the plate I have not been able to identify. The two in the lower portion are, Dr. Egger informs me, undoubtedly taken from paintings in the portion of the Golden House of Nero which was buried beneath the Baths of Trajan, though it is impossible to identify them with certainty with any of the plates in Mirri and Carletti's *Antiche Camere delle Terme di Tito* (Rome, 1776). This, however, is not surprising, having regard to the difficulties of drawing roof decorations at a great height and by artificial light.

163. (31ᵛ) }
164. (33) Back blank } These are both fantastic subjects, perhaps of the artist's own invention.

165. (34) Back blank.

A design copied from a mosaic pavement.

APPENDIX I.

THE INVENTORY OF THE PROPERTY OF ANDREAS CONER.

Archivio di Stato, Rome. *Vol.* 414. *Reg. Iac. Apocellus.*
C. 148.

Die Veneris octava Novembris 1527.

Inventarium bonorum quondam Andreae Conerii repertorum in ejus hereditate per D. Blasium Schuryker[1] exequutorem testamenti.

In domo D. Angeli Saurii

Due materazie, duo linteamina usata, due camisiae usatae, una coperta de tela alba, et cappa de panno nigro, par unum caligarum et gipponus.[2] Presentibus D. Jo. Euskirchen procuratore contradictarum, et D. Jo. de Ritiis alias Bulgaro clerico Firmanae diocesis testibus.

In domo D. Jo. Sander notarii Rote[3]

Duae capsae una clavis clausa et ferrata, altera sera referte libris.

In capsa habente seram fuerunt libri infrascripti

Dictionarium Grecum Guarini.[4] Callidii[5] [*sic*] Ptolomei Μαθηματικῆς συντάξεως in greco et pergameno. Leo de Balneolis[6] liber latinus in Astrologia. Cornucopia Sipontini.[7] Bartholomeus[8] de proprietatibus rerum in pergameno scriptus. Opus Jo. Verneri.[9] Geographia Ptolomei

[1] Probably the same name as Schweycker, *Röm. Quartalschrift* Suppl. xii, 138. He appears as witness to another document (c. 150) as 'artium et medicinae doctor.'

[2] A 'pourpoint' (French) or waistcoat.

[3] 'Ioannes Sander de Nordhusen palatii causarum apostolici notarius,' Canon of Erfurt in the diocese of Mainz, is mentioned more than once in the *Liber Confraternitatis B. Marie de Urbe* or dell' Anima (Rome, Typ. Propaganda Fide, 1875, pp. 117, 256), of the hospital of which he was provisor. Cf. Nagl. *Urkundliches zur Geschichte der Anima in Rom.* (*Röm. Quartalschrift* Suppl. xii. p. 24 *sqq.*, 72). He is buried in the church (Forcella, *Iscrizioni delle chiese di Roma*, vol. iii, p. 453, No. 1098). His house, close by, was perhaps designed by Bramante (Letarouilly, *Édifices de Rome moderne*, iii. 667).

[4] Varinus Phavorinus (Brunet iv. 598).

[5] Not printed till 1538 (Brunet iv. 947).

[6] I have not been able to identify this author.

[7] The Cornucopia linguae latinae of Nicolaus Perottus (Brunet iv, 505).

[8] Bartholomeus de Glanvilla Anglicus (Brunet ii, 1619).

[9] Possibly Verini (Brunet v, 1138 *sq.*).

in *latino*[1] greco scripta in papiro. Aesopus grecus in littera Aldi.[2] Euclides latinus. Epitome[3] Jo. de Monte regio. Grapaldus[4] de partibus aedium. Dictionarium Jani Lascaris[5] grecum scriptum manu. Virgilius cum commento. Dioscorides grecus impressus.[6] Elegantie[7] Laurentii Vallae. Mechanica[8] Pappi Alexandrini greca scripta in papiro. Opuscula Nicolai Leonicj.[9] Chronica Eusebii latina. Hieronis[10] Πνωμάτικα greca scripta manu. Excerpta latina. Opusculum Amerucii[11] [*sic*] philosophi grecum cum figuris mathematicis. Epigrammata graeca. A. Gellius Moretus [*sic*] Manilius. Docimius[12] auctor Grecus in Mathematica scriptus manu. Polygonorum mensuratio cum aliis libellus grecus scriptus in papiro. Hieronis[13] introductiones geometricae graece scriptae. Julius Pollux. Menelaus[14] grecus scriptus. Lucianus grecus. Suetonius Aldi. Augustinus Ricius[15] de motu octavae spherae. Statius scriptus. Etymologica Greca. Archimedes[16] Grecus scriptus *et* cum fragmentis. Apsyrthius[17] de Medicina veterinorum grecus, scriptus in pergameno, que recepit D. Blasius exequutor vigore testamenti. Strabo latinus. Petrarcha vulgare. Tabula Cebetis Vita Homeri, greci ambo. Elegantie[18] Thome magistri grecae. Serra parva. Duae serae. Saqus canabinus.

In alia capsa confixa clavis

Opera Jo. Pici Mirandulani.[19] Argonautica Apollonii. Aristoteles de animalibus ex interpretatione Theodori. Suidas. Musica Ptolomei greca scripta. Fasciculus temporum. Blondus[20] de Roma instaurata. Raphael[21] Volaterranus commentariorum urbanorum. Historia Josephi latina. Chronica Sigeberti.[22] Proverbia Erasmi.[23] Vegetius de re militari. Plautus, *Budeus de Asse*, Juvenalis, Justinus, Lucanus, Pollux, *Valerius*

[1] The words in italics are erased in the original.
[2] The edition of 1505 (Brunet i, 84).
[3] Epitome in Ptolemaei magnam compositionem (not printed till 1543 (?); Brunet iii, 1855).
[4] Brunet ii, 1710.
[5] Never printed, apparently.
[6] An Aldine edition, either of 1499 or of 1518 (Brunet ii, 733).
[7] Printed first in 1471, and frequently afterwards.
[8] Not printed until 1588, and then only in a Latin translation (Brunet iv, 355).
[9] Leonicenus (Hain* 10018–21, Copinger 3544, Brunet iii, 986).
[10] Heronis Πνευματικά (Christ, *Geschichte der griechischen Litteratur*, § 662, p. 870 *sq.*)
[11] Apparently unknown.
[12] Apparently unknown.
[13] See Christ, *loc. cit.*
[14] Sphaericorum lib. iii, not printed till 1558 (Brunet iii, 1622, v. 790).
[15] Augustinus Ritius (Hain* 13917; not in Brunet).
[16] Not printed till 1544 (Brunet i, 384).
[17] Printed in 1537 in Grynaeus, *Veterinaria Medicina* (Basel).
[18] Published in 1517 (Brunet v, 829).
[19] Brunet iii, 636.
[20] First printed about 1471 (Brunet i, 978).
[21] Printed in Paris 1510, 1515, 1526 (Adelung and Rotermund, *Allgemeines Gelehrten-Lexicon* [Bremen 1813] iv, 353).
[22] Brunet v, 378, 'Sigeberti Gemblacensis coenobitae chronicon ab anno 381 ad 1113' (printed in 1513).
[23] Hain 6663; Brunet ii, 1039.

Victruvius [*sic*]. Strabo grecus. Cleomedes[1] grecus scriptus. Institutiones grece grammatices. Julius Firmicus[2] Astronomicorum. Valerius Flaccus. Ptolomei liber *Μαθηματικῆς συντάξεως* in littera greca moderna non ligatus, conculcatus pedibus Barbarorum. Cato de re rustica scriptus manu. Theodorinus[3] de radialibus impressionibus scriptus manu cum libello greco Georgii[4] *Προεκδίκδ περὶ ἴριδι.* Astrarium latinum scriptum. Hippocratis de Astrologia medicorum. Chirurgia Albucasis[5] scripta in pergameno, quam cepit exequutor testamenti D. Blasius. Plinius cum Cornelio Celso simul ligati. Thucydides cum correctionibus latinis. Opera Campani.[6] Historia Calinit.[7] Index Plinianus. Summa Aritmetice et geometriae vulgari. Odyssea Homeri. Cornelius Tacitus. Acta Concilii Constantiensis. Canones Astrolabii latini scripti. Commentum in Nicomachum[8] grecum scriptum. Historia vulgaris Marci Poli Veneti scripta. Quaedam Jo. Coclaei[9] scripta. *Apicius scriptus.* Pindarus Grecus. Calepinus.[10] Homerus. Ludus scaccorum. Orationes Ciceronis in littera Aldi in tribus voluminibus.[11] Grammatica Theodori Gazae.[12] Martialis. Paulus Middelburgensis[13] de numero atomorum. Apicius[14] de re Coquinaria. Erotemata[15] Chrysolorae. Theoria[16] planetarum Purbachii. Boetius scriptus. Epistole Ciceronis. Comoediae Aristophanis. Commentarii Caesaris scripti. Decades Titi Livii in 4^{or} voluminibus. Aritmetica vulgaris alias summa Aritmetice fratris Lucae. Riccardus Cervinus[17] de annis solaribus. Calcidius[18] diaconus. Euclides Latinus. Presentibus D. Jo. Euskirchen predicto Philippo Aldehen et Guntero Dipel clerico Moguntin. diocesis et D. Jo. Sander notario, qui apertis capsis discessit testibus. Apicius scriptus, quem habuit exequutor [*sic*] presentibus quibus supra testibus excepto D. Jo. Sander, qui apertis capsis et expositis libris discessit [*sic*] cum non videret aliud esse quam libros.

[1] A Latin translation, Cleomedes, De contemplatione orbium excelsorum disputatio, Brixiae, 1490, is recorded by Hain *5450 (cf. Copinger's additions), Brunet ii, 100.

[2] Iulius Firmicus de Nativitatibus (Hain *7121 ; Brunet ii, 1270).

[3] Apparently unknown.

[4] Georgius Gemistus (?) (Brunet ii, 1526).

[5] The work of an Arab ; published with some editions of Guido di Cauliaco (Hain 4810, 4813 ; Copinger 1550 ; Brunet i, 200, 1384).

[6] Brunet i, 1521.

[7] Unknown—unless it is some work by Vincenzo Calmeta, who appears in a collection entitled *Fioretto di cose nove nobilissime,* Venice, 1508 (Brunet ii, 1266).

[8] Nicomachus Gerasenus, author of a treatise on arithmetic, printed in 1538 (Brunet iv, 70).

[9] A writer on music and religious controversialist (Brunet ii, 117).

[10] Ambrosius Calepinus, the author of a Latin dictionary, printed, under the title of Cornucopiae, in 1502 (Brunet i, 1474).

[11] Edition of 1519. The entry originally ran, 'Tertia pars orationum Ciceronis in littera Aldi.'

[12] Hain 7500.

[13] This work (printed in Rome in 1518) is thus described by Brunet (iv, 455) : 'Opuscule dans lequel l'auteur donne des calculs curieux sur les résultats possible du prêt à intérêts, et où il préconise le Mont-de-Piété, nouvellement établi à Rome.' His tombstone is in S. Maria dell'Anima (Forcella, *Iscrizioni delle chiese di Roma,* vol. iii, p. 451, No. 1092).

[14] First published in 1542 by Hummelberg.

[15] Hain 5015, 5016 ; Copinger 1604 ; Brunet i, 1892.

[16] Theorice Planetarum (Hain *13595, *13596, 13597 ; Copinger 4994 ; Brunet iv, 978).

[17] Apparently unknown.

[18] Perhaps the commentary and translation of the Timaeus of Plato by Chalcidius, published in Paris in 1520 (Brunet iv, 703).

Eadem die

D. Jo. Euskirchen procurator contradictarum reddidit prefatis D. Angelo et Blasio exequutoribus computum se pro D. Andrea exposuisse.

Primo pro alimentis ipsius in infirmitate et duarum mulierum que ejus curam habuerunt videlicet Catharine Lipsiensis et Antonine Salutiensis ducatos quatuor auri largos, presentibus dictis mulieribus attestantibus esse verum, quia fuerunt presentes quando deposuit eos in pluribus vicibus ducatos 4.

Item ducatos duos similes pro ejus sepultura et portatura ad sepulcrum, presente me et Quirino Galler et D. Hermanno Crol[1] . . . ducatos 2.

Item in presentia D. Blasii solvit D. Catharinae pro suo salario ducatos duos similes, ducatos 2, quia servivit de die et de nocte per dies octo et . . . ducatos 2.

Antonine unum ducatum similem qui servivit de die et per primam noctem . . . ducatum 1.

Item Julios duos . . . . . pro pensione unius materazii et coperte et portatura earundem et reportatura in domum Angeli et extra eam . . . Jul. 2.

Dictum. Jo. de Riciis alias Bulgaro declaravit se in infirmitate ejusdem D. Andreae exposuisse ad Julios septem in lignis, vino, pane et aliis, presentibus dictis duabus mulieribus et facientibus fidem quod idem Jo. emit de suis pecuniis unam somam lignorum et portavit panem et vinum et suo judicio credere quod non exposuerit minus quam dixit, attentis temporibus et caritate rerum . . . Jul. 7.

Que dicti exequutores admiserunt et promiserunt solvere de primis pecuniis redigendis ex hereditate. Actum in domo D. Angeli Saurii, Presentibus Jo. Bernal de Cita rodorico et quoad factum Jo. Ricii, presente Jo. Euskirchen et quoad factum Jo. Euskirchen, presente Jo. Ricio cum dicto Jo. Bernal testibus.

Die 21 Novembris fuit venditum suprascriptum argentum pro juliis Quinquaginta, de quibus Bulgarus habuit julios trigintaseptem et D. Jo. Euskirchen restantes tredecim in deductionem sui crediti.

Ego Bulgarus abui [*sic*] supra scriptum Jul. 37.[2]

Eadem die

Inventarium bonorum dicti quondam D. Andree repertorum in c^{a} [camera] ipsius in palatio apostolico factum per eundem Blasium exequutorem.

Ilias Homeri. Odyssea Homeri. Horatius in littera Aldi. Horatius cum commento. Metamorphosis Ovidii in pergameno scripta. Epistole

[1] Both of these names occur in the *Liber Confraternitatis B. Marie de Anima* (reprinted in 1875—Rome, Propaganda Fide, pp. 132, 133): 'die 26 ap. 1524 (receptus est) dñs Hermannus Kroll de Wetter, clericus Magunt. dioc. scriptor archivii Romana curie. . . .' 'Quirinus Galler, clericus Pataviensis dioc(esis) 26. Apr. 1526.' The former appears as 'provisor hospitalis' in 1533 (Nagl, *op. cit.* 34).

[2] This is a signed receipt.

Heroidum Ovidii. Tibullus. Duo curtini de ferro, unus magnus unus mediocris, alius parvus. Una regula ferrea. Alia regula ferrea. Unum pugnale. Virga argentea. Un pezo d'oro in scatuletta de Othono data D. Jo. Euskirchen portanda ad domum D. Jo. Sander ad alia bona.[1] Actum in dicta camera presentibus eodem d. Jo. et d. Jacobo Schutz preposito Velunen.[2] testibus. Et ego notarius habui collectanea ipsius in Epig. greca, et exequutor habuit pugnale.

Eadem die

Ego[3] notarius per attestationem d. Jacobi Schutz et Ursuline Venete feci fidem dicto D. exequutori quod feci dicto quondam Andree expensas hostie[4] per tempus quod ibi fuimus, fuimus autem per mensem circa ubi exposui pro persona ejus ad ducatos septem cum dimidio et amplius, et quia ipsi fuerunt in nostra societate et viderunt et nobiscum vixerunt et tantundem tetigerunt unumquemque ipsorum expendere. Fuit etiam nobiscum D. Jo. Baptista de Robertis et D. Hermannus Croll qui idem sciunt.

Amplius idem quondam Andreas vixit expensis meis a medio Julio usque ad xxiiij Septembris exceptis aliquot x diebus quibus habuit panem, vinum et carnes in palatio. Sciunt mei familiares Jo. Trunnilus qui adhuc presens est et Antonina tunc mea ancilla et duo qui discesserunt Nicolaus et Jo. Hugonii. Pro conditione temporum que fuerunt credo recte deberi septem ducatos per mensem, salva moderatione; obtuli ei facere fidem ad omne eorum beneplacitum.

[1] The words 'data D. Jo. Euskirchen' have been added later.

[2] Belluno?

[3] The whole document is in the handwriting of Jacobus Apocellus. He was, according to the inscription on his tombstone in S. Maria dell' Anima (Forcella *cit.* No. 1101), a native of Speyer, and learned in Greek, Hebrew, and Latin. He died in 1550.

[4] Ostia.

APPENDIX II.

COMPARISON BETWEEN CERTAIN DRAWINGS ATTRIBUTED TO MICHELANGELO AND THOSE OF CONER.

British Museum—

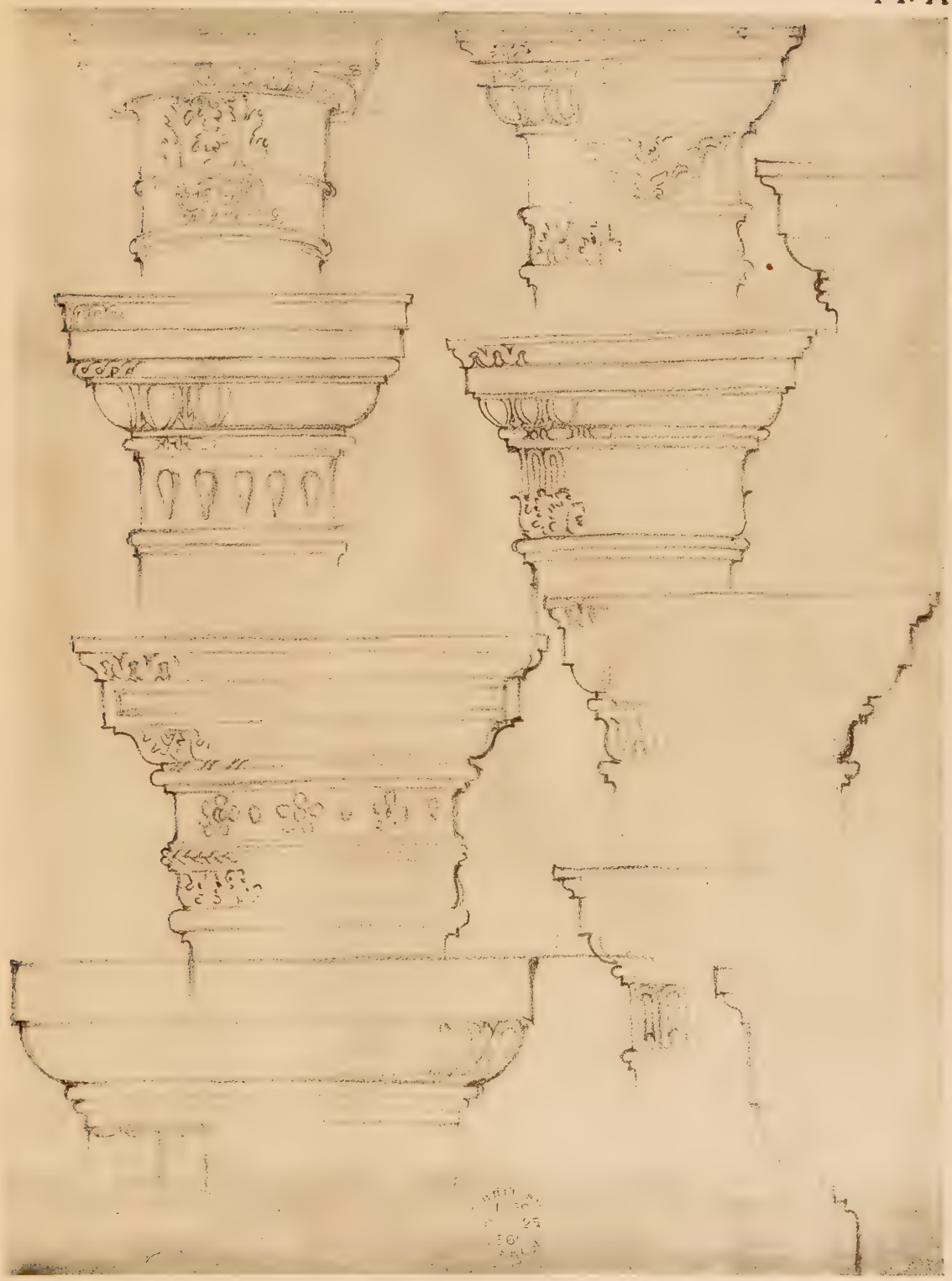
1859-6-25-549	(Berenson 1492)	Red chalk	$5\frac{1}{4} \times 8\frac{1}{2}$ inches	No certain correspondence.
1859-6-25-560-1	(Berenson 1506)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ inches	Coner **76**
1^{v}	...	...	...	See Plate A *a* = Coner **119***a* *b* = „ **119***b* *c* = „ **122***b* *d* = „ **119***c* *e* = „ **119***d* *f* = „ **119***e* *g* = „ **120***b* *h* = „ **120***d* *i* = „ **120***a* *j* = „ **122***f*
2	(Berenson 1505)	ditto	ditto	See Plate B *a* = Coner **88***a* *b* = „ **92***a* *c* = „ **89***a* (architrave only) *d* = „ **89***b* (architrave only) *e* = „ **87***a* (base) *f* = „ **49** (part of detail on right) *g* = „ **93***a*
2^{v}	...	...	...	Sketches for a building (see *supra*, p. 8).

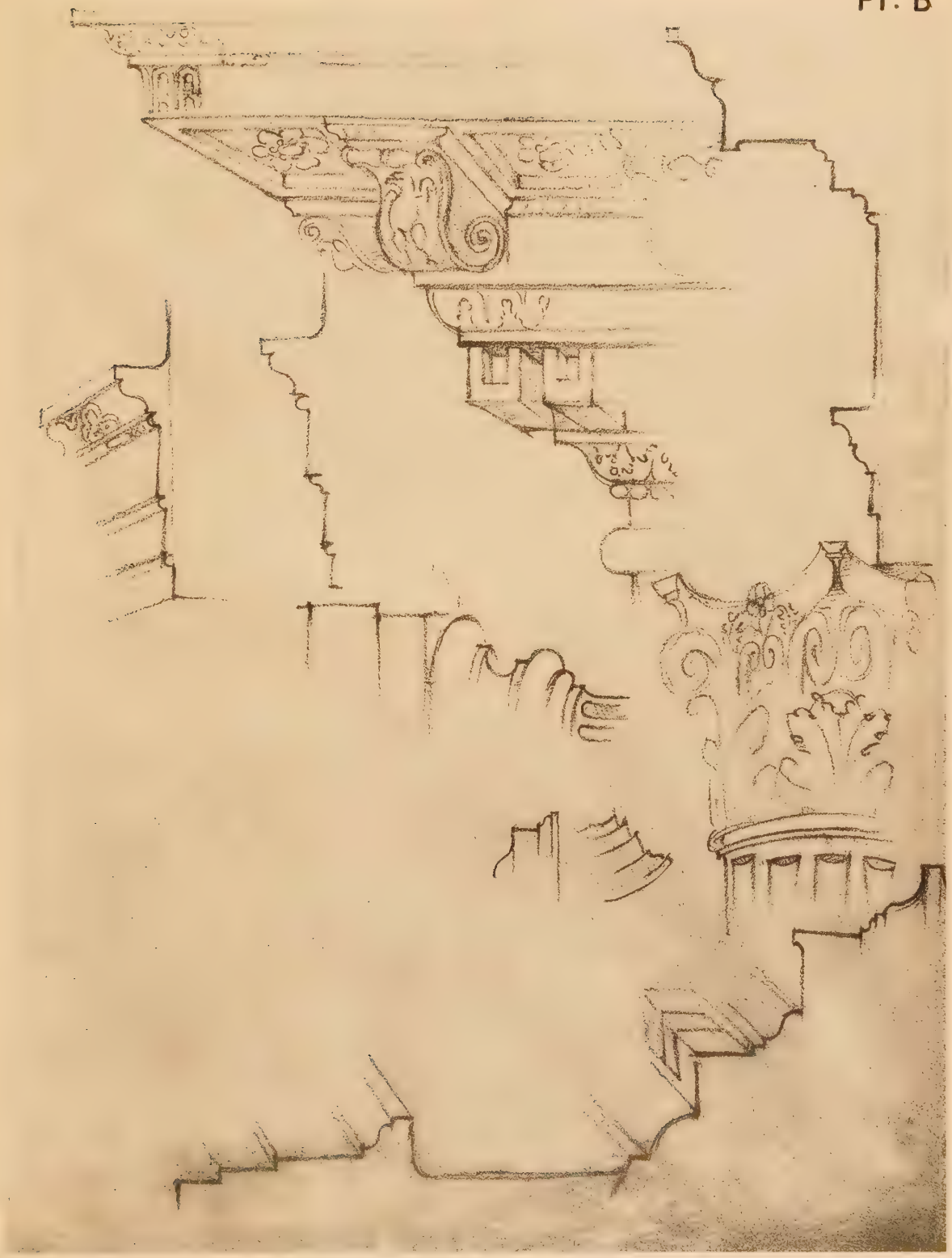
Casa Buonarroti, Florence—

Cornice 22 No. 1 (left half)	(Alinari[1] 1006)	Red chalk	$11\frac{1}{4} \times 17$ ins.	*a* = Coner **137***f* *b* = „ **137***e* *c* = „ **147***a* *d* = „ **140***a* *e* = „ **140***b* *f* = „ **144***b*, *d* *g* = „ **148***a* *h* = „ **148***c*

[1] The reference is to the series of photographs of drawings by old masters, which has a separate numbering.

PI. A





Casa Buonarroti,, *Florence* (continued)—					
ditto	(right half)	(Alinari 1004)	...	...	*a* = Coner **123**
					b = ,, **124***a*
					c = ,, **124***c*
					d = ,, **124***d*
					e = ,, **125***b*
					f = ,, **125***a*
					g = ,, **126***b*
					h = ,, **131***a*
					i = ,, **131***b*
					j = ,, **132***a*
					k = ,, **132***b*
	(left half reverse)	...	...	...	*a* = Coner **138***f*
					b = ,, **138***h*
					c = ,, **117***c*
					d = ,, **116***h*
					e = ,, **117***a*
					f = ,, **117***b*
					g = ,, **138***j*
					h Not determinable
					i = ,, **115***f*
					j = ,, **115***g*
					k = ,, **115***c*
					l = ,, **116***j*
					m = ,, **117***d* (base only)
	(right half reverse)	...	...	...	*a* = Coner **116***b*
					b = ,, **116***c*
					c = ,, **116***e*
					d = ,, **68***c*
					e = ,, **68***a*
Cornice 22 No. 2	(left half)	(Alinari 1002)	ditto	ditto	*a* = Coner **84***a*
					b = ,, **84***b*
	(right half)	(Alinari 1003)	...	...	= Coner **77** (Basilica Aemilia)
ditto	(reverse left half)	...	...	...	*a* = Coner **112***a*
					b = ,, **113***c* (cornice)
					c = ,, **113***c* (plinth moulding)
					d = Coner **113***d*
ditto	(reverse right half)	...	...	...	*a* = Coner **49***a*
					b = ,, **49***b*
Cornice 23 No. 3		(Alinari 1016)	ditto[1]	ditto	*a* = Coner **81***b*
					b = ,, **82**
					c = ,, **83***c*
					d = ,, **83***d*
					e = ,, **75**
	(left half reverse)	(Alinari 1035)	...	...	*a* = Coner **81***a*
					b = ,, **83***b*
					c = ,, **83***d*
	(right half reverse)	...	...	...	*a* = Coner **76** (capital)
					b = ,, **78**

[1] The two halves have been photographed together in this case.

Casa Buonarroti, Florence (continued)—					
Cornice 23 No. 4	(left half)	(Alinari 1005)	ditto	ditto	*a* = Coner **109***d* (in profile *b* = „ **85** *c* Not determinable *d* = Coner **90***a*
	(right half)	(Alinari 1007)	...	...	*a* = Coner **73***a* *b* = „ **74** *c* = „ **109***c* *d* = „ **109***a*
	(left half reverse)	...	...	...	*a* = Coner **109***b* *b* = „ **110***c* *c* = „ **110***d* (shown as if plain) *d* = Coner **111***b* *e* = (architrave unidentified)
	(right half reverse)	...	...	...	*a* = Coner **72***a* *b* = „ **72***b* *c* = „ **71***b* *d* = „ **73***b*
Cornice 24 No. 5	...	...	Pen and ink	$11\frac{1}{4} \times 17$ ins.	*c* = Coner **96** (cap only) Analogy not traceable
Cornice 24 No. 7	...	...	Pen and ink, sepia shading	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	Not determinable
Cornice 58 No. 8		(Berenson 1457)	Red chalk	$11\frac{1}{2} \times 17$ ins.	*a* = Coner **32***b* *b* = „ **32***a* *c* = „ **53**? *d*, *e*, *f* Not identifiable
Cornice 58 No. 9		(Berenson 1458)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	Base profiles, not certainly identifiable
Cornice 58 No. 10		(Berenson 1459)	ditto	$11\frac{1}{4} \times 8\frac{1}{2}$ ins.	Base profiles, not certainly identifiable

APPENDIX III.

Kunstgewerbemuseum, Berlin—	3826 (Fig. 3, p. 41)	*a* = Coner **83***d* *b* = „ **73***a* *c* = „ **107***a*
	3827 (Fig. 4, p. 50)	*a* = „ **116***a* *b* = „ **116***e* *c* = „ **116***b* *d* = „ **116***c*? *e* = „ **112***a* *f* = „ **102** (later hand)
	3829 (Fig. 6, p. 62)	*a* = „ **128** (later hand) *b* = „ **124***a* *c* = „ **125***b* *d* = „ **124***d*

APPENDIX IV.

THE GIOSTRA OF 1565.

The tournament of 1565, held in the Cortile di Belvedere (the lower of the two courts shown in Coner **25**) under Pius IV in honour of the wedding of Annibale Altemps and Ortensia Borromea, was an affair of great magnificence, and its memory has been perpetuated by three engravings which form part of the *Speculum Urbis Romae* published by Antonio Lafreri and his successors. Two views appear as Nos. 353, 354 of the collection which was formerly in Mr. Quaritch's possession, and is the most complete known (see *Bernard Quaritch's Rough List*, No. 135, pp. 119 *sqq.*). No. 353 is an oblong view looking towards the Teatro di Belvedere, with the unfinished dome of St. Peter's on the right,[1] while No. 354 is an upright view in the opposite direction, towards the Giardino della Pigna: so that Mr. Quaritch's description of the latter as 'a copy of the same plate, a little smaller,' is hardly accurate.[2]

No. 355 is a plan of the Teatro itself, and as the descriptive text which occurs on it, though it has been already quoted in part by Michaelis (*Jahrbuch des Instituts*, 1890, p. 12, n. 23, cf. p. 41, n. 153),[3] may be of interest in regard to the history of this part of the Vatican, I give it in full :—

'Fu dalla fe(lice) me(moria) di Giulio 2° fatto un Corridore per l'uso di andare dal sacro Palazzo apostollico, al luogo detto Beluedere, lungo canne 150 e più, et seruiua a dui giardini che haueua ordinati a piedi di esso in dui piani, l'uno sopra stante all' altro, e questo per opera di m.[4] Bramante Architetto, dei primi dopo li antichi. Minacciando poi rouina detto edifitio, et mancandogli alcune cose fu dalle bon(e) me(morie) di Clemente 7° et Paulo 3° sotto la cura di m. Baldassare peruzzo, et dalla fe:

[1] It is reproduced by Letarouilly, *Le Vatican*, vol. i. Cour du Belvédère pl. 7, and by Ferri in *Rassegna d'Arte*, 1904, 94, Fig. L. Clementi, *Il Carnevale Romano* (Rome 1900) 232, 240, gives poor reproductions of both 353 and 354.

[2] A comparison with these views will show, I think, that a small view of the two courts in the Uffizi (No. 1713) which is doubtfully attributed to Bramante by Ferri, *Indice*, p. 183 cannot belong to a period earlier than 1565. It has indeed the diagonal lines across the lower court which appear in the plans of the tournament.

[3] Michaelis (*loc. cit.* n. 154) does not seem to realize the identity of the view he describes (No. 353) with that reproduced by Letarouilly.

[4] Messer.

re: di Giulio 3° per ingegno d'Antonio da sangallo instaurato.[1] Hoggi la Sta. di N.S. Pio 4° che non lascia di fare cosa di eterna memoria, della sede app^ca hauendo considerato il luogo, ha con l'opera di m. Pirro Ligurio, in questi tempi architetto famoso, aggiūto a detto edifitio certe parti in quattro cantonate con due loggi di più, et un altro corridore pari al vecchio, et dalla Parte uerso Tramontana per testa, e da quello uerso il mezzo giorno ancora, ha fatto poggi dritti capacissimi ornati di Statue antiche, et ridottolo in forma di Teatro, lungo canne 65½ e largo 33½ che si giudica una delle più belle, et notabil cose che siano state fatte dalle antiche in qua, et si puote chiamar, l'Atrio del piacere, doue facendouisi festa alcuna, facilmente possano stare LX^ma [2] persone e più, con cōmodita d'entrar et uscire ciascuno a suo piacere, senza scōmodo d'altri. Di che ne ha dato, et dara alli posteri, uero testimonio, la bellissima giostra, fatta in questo Carneuale dell' Anno 1565 per consecratione del luogo, et per honorare le Nozze dell' Illmo Conte Aniballe Alt'emps et Illma S^ra Ortensia Borromea, quale in altri fogli si è posta in luce.'

A separate account of this tournament exists, entitled *Descrittione de la Giostra fatta dal' illmo et eccmo Signor Conte Annibale Alta emps et da altri signori et cavalieri in Roma Nel Teatro di Belvedere; il Carnevale de l'anno MDLXV.* In Roma per Antonio Blado impressor Camerale; and contains a similar but smaller plan of the lower court. The description given (ff. B. ii. *sqq.*) is as follows:—

'E questo luogo, un Cortile nel Vaticano tra'l Palazzo del Papa, e 'l giardino di Belvedere, di lunghezza 66 canne, e di larghezza 32. Da l' un de' capi verso tramontana, ha una scala,[3] nominata da Bramāte famoso Architetto che ne fu l'inventore: Questa cominciando dal piano del Cortile se ne va dritta sagliendo con dolcissimi scalini di Treuertino sino à la metà de la salita doue sbocca in un piano, che adorno di piedistalli, e di statue, e di balaustri, ha in faccia una vaghissima fontana. Da le bande di detta scala, sono scaglioni medesimamente di Treuertino à guisa di sedili, quali nō sono di minor cōmodità, che siano di vaghezza à quel luogo per goder questi simili spectacoli. Dal detto piano si diuide la scala in due brāche, l'una à man destra, e l'altra à sinistra: Le quali caminando à serpe si riuniscono sopra la fontana nel piano del primo giardino aperto di Beluedere. Da ciascuna di queste parti si vede egualmente la piazza, e tutte insieme sono capaci (per quel che si giudica) di 5 milia psone. Da l'altro capo congiunto con Torre Borgia ha un semicircolo, ò vero Theatro, che vogliam chiamarlo, che hora è tirato fino à la prima Cornice. Et di Scale in mezzo, e di scaglioni da le bande corrisponde à l'altro capo verso Beluedere: saluo che, doue gli scaglioni di quello sono dritti, quelli di questo sono in giro, come gira esso semicircolo: Intorno al quale sono molti Nicchi adornati di statue.' . . .

[1] Cf. Vasari, *Vite* (ed. Milanesi), iv. 158.

[2] 60,000.

[3] This is not the famous 'Scala a Chiocchiola' near the N.E. corner of the upper giardino di Belvedere (A in our plan), but the staircase leading from the lower to the upper court, the latter generally now known as Giardino della Pigna, from the pine cone which was transported thither by Paul V (*Röm. Mitth.* 1903, 47).

'Da la Banda destra ha il corridore, che va fino à le stanze di Beluedere, cominciato da Giulio secondo, e finito da Paulo III, il quale è di quattr' ordini[1] il primo Dorico, il secondo Ionico, il terzo Corinto, e 'l quarto composto. Da la qual bāda destra è anco la porta principale, per onde s'entra nel Cortile per di fuor di Palazzo. Io dico destra, per rispetto d'esso Palazzo, e di Torre Borgia in particolare, da la quale io intendo che s'habbia sempre a pigliar la veduta in questo ragionamento. Da la sinistra, ha un corrispondente à l'altro corridore, fatto da N. Signore Pio Quarto.[2] Il quale, e con questo, e con altri accompagnamenti, l' ha di maniera accomodato, ed adornato, che gli si puo ben dar nome di Theatro. Nel quale oltre à le comodità, e di loggie, e di finestre, e di scale: furono fatti molti palchi, et particolarmēte da l'un de capi, nel piano de la fontana, e da l'altro sopra il semicircolo. Et da l'una, e l'altra banda infiniti altri sopra i cornicioni, e sotto gli archi d'ambedue gli ordini de l'uno, e l'altro corridore:

Ordinandoli però p modo, che la piazza, e le loggie attorno à lei, restarono libere, per seruitio solo de' caualieri e de le genti loro. Et perche nel mezzo di detta piazza era una gran conca antica,[3] accommodata per farci una fontana, doue, prima haueuano deliberato di tramutarla ne l' angolo destro de le scale di Beluedere, per accompagnarla con un' altra poi ne l'altro angolo sinistro; si risoluerono per hora di leuar anco questo impedimento dal campo. Et cosi la fecero sotterrare vicino al medesimo angolo destro, doue ancora si sta, hauendo anco fatto leuar tutte le pietre, che vi erano per la fabrica del medesimo luogo, ed appurarlo con arena, e con breccia per modo, che da tutte le parti era ugualissimo, e spedito. . . .

C. 1. 'deputādo alquāti gentil' huomini Romani, che hauessero cura di accommodarle (le gentildonne di Roma) e di far che non solo non stessero fra esse huomini, ma che non potessero manco passare per la porta donde esse entrauano al detto loco, la qual porta era una nuouamente fatta à man destra di Torre Borgia.' The spectators are said to have numbered about 30,000.

[1] See **43**, **45**. This is the corridor on the E. in the wing where are now the Galleria Lapidaria and the Museo Chiaramonti.

[2] This is the western wing: it is shown in the views of the Teatro (p. 83 *supra*) as having only two orders; but now has four, corresponding to the E. corridor.

[3] This is roughly indicated by Coner *supra*, **25**.

ADDENDA ET CORRIGENDA.

P. 10, l. 20.—It is to be noticed that the artist of the Berlin drawings has twice miscopied the legends attached to Coner's drawings. In 3826*b* he has *repertur* (?) *aput S. marcum* for *reperta apud S. marcum* (**73***a*), and in 3827*b* *antoninj* for *antonii* (**116***e*).

P. 22, No. **23***b*.—It is hardly necessary to state that Maxentius built two heroa in his son's honour, and that the one here mentioned is that situated in the Forum, in contradistinction to that (**6**, **9** *supra*) on the Via Appia.

P. 24, l. 22.—It should be noticed that Francesco d'Olanda's representation of the arcades at the back of the Nicchione does not agree with what we know of the condition of the Cortile di Belvedere at the time. It may, therefore, be to a certain extent fanciful. Baron von Geymüller informs me that a plan of the Nicchione by a French architect (circa 1530–1540) is to be found in vol. xii (according to Michaelis' list in *Ancient Marbles in Great Britain*, 717–721: the volume is entitled *Mosaici Antichi*, vol. ii, and numbered P. 248) of the Windsor drawings, f. 139; on the verso is the beginning of the arcades of the Cortile di Belvedere drawn in perspective, and on f. 142, 144, 145 are other plans—possibly studies by Bramante for the Vatican.

P. 34, No. **48**.—Professor Michaelis has been good enough to inform me that the engraving of the Menologium rusticum Vallense cited by him occurs in the Munich copy (the volume is lettered Arch. 248, and the plates are not numbered) of the *Speculum Urbis Romae*. It bears the signature *Romæ Claudij Duchetti formis*.

P. 38, No. **67***a*.—It is noteworthy that Coner drew nothing on the Palatine: the name *palatium maius* appears only here and **134***a*, in both cases serving to indicate the position of the temple of Castor and Pollux.

P. 43, No. **79**.—The cornice represented in this drawing is not reproduced by the artist of drawing No. 3827 in the Kunstgewerbemuseum. The statement in the text is due to a confusion with No. **116***b*.

P. 58, No. **118**.—The question of the relation between the three drawings of the Caryatid, which in the text are all referred to the same original, is a somewhat difficult one. There is little doubt as to the identity of the Caryatid drawn by Giuliano da Sangallo and by the unknown author of the Kunstgewerbemuseum drawing, though there is a slight difference in their method of representing the hair at the sides and back of the head. But the Caryatid drawn by Coner differs from these (1) in the absence of the roll of hair below the reel-and-button moulding, and the consequent enlargement of the egg-and-dart moulding; (2) in the simpler arrangement of the hair, without the knotted tress or 'forelock' over the centre of the forehead. On the other hand, both the indication of the site and the measurements as given by Coner agree closely with those of the Berlin drawing (Giuliano da Sangallo gives neither). Dr. Hülsen informs me that the detailed measurements of the latter are given in dita and minuti (12th and 144th parts) of a foot, which corresponds somewhat roughly to the ancient Roman foot (0·295 mètre). A comparison of a drawing on the same leaf of the base given by Coner in No. **136***a* (that of the columns of the portico of the Pantheon) shows that a dito is equivalent to rather more than 3 minuti of the braccio fiorentino, so that the detail measurements bring the foot out at 0·35 mètre or more;[1] but the width of the intercolumniations of the portico is

[1] This seems so excessive that Mr. Stuart Jones suggests that the Caryatid drawn by Coner may be slightly larger than the other.

given as 12 feet (the central one as 20 feet), and this would make the oot hardly 0·27 mètre. The artist, whoever he may be, appears only to have copied some original which is not known to me: for upon the same leaf he has drawings of the capital of the pilasters of the Basilica Aemilia and of its Doric entablature, the former of which is entitled 'firuluario,' the latter 'cornice di Farabino'—both corruptions of the name Foro Boario (often applied to the ruins of this building by sixteenth-century artists—see Lanciani, *Storia degli Scavi*, i. 94). But it cannot be assumed that the differences between his representation of the Caryatid and that of Coner are due to carelessness on his part, for Giuliano da Sangallo's drawing possesses, as we have seen, precisely the same characteristics. It is a curious fact, however, that both Giuliano da Sangallo and Coner show the same kind of plinth, and, further, that while the former has, immediately below the front view of the figure, another view in profile, Coner places immediately below the plinth a moulding which suggests the top of the capital of the head beneath. (The heads in profile, which are drawn in pencil on the lower part of the leaf, are on a larger scale.) But these considerations can hardly outweigh the differences already noted. We must, therefore, suppose either that Coner has in this case rendered his subject with far less accuracy than is usually the case, or that both these Caryatids belonged to the same building (probably some part of the Forum of Augustus): and there seems to be no reason why so slight a difference in type should make the latter theory an impossible one.

P. 59, l. 4 *sqq.*—This paragraph applies only to the Caryatid drawn by Coner.

P. 61, No. 123.—Dr. Egger informs me that this capital probably belongs to the villa of Hadrian near Tibur; and the expression '*a tibure*' may have this meaning in other cases.

Appendix I, p. 75 *sqq.*—Mr. W. M. Voynich has been kind enough to give me additional information as to some of the less-known works mentioned in the inventory, which I reproduce below:—

'Opus Jo. Verneri'—possibly Johannes de Vernay, 1473 (Hain 16014).

'Hieronis Πνωμάτικα.' There are many sixteenth-century editions of Hero's Πνευματικά.

'Opusculum Amerucii philosophi grecum cum figuris mathematicis.' Georgius Amyrutzius (called Georgius philosophus), a Byzantine theologian, who died about the year 1465.

'Etymologica Greca'—the 'Ετυμολογικὸν μέγα, 1499 (Hain 6691).

'Fasciculus temporum'—the author is Werner Rolewinck (Hain 6914–6946).

'Summa Aritmetice et geometriae vulgari'—the author is Pietro Borgo (Hain 3659–3662).

'Acta Concilii Constantiensis.' See Hain 5608–9.

'Canones Astrolabii latini scripti.' See Hain 1898, Proctor 5169.

'Historia vulgaris Marci Poli Veneti scripta.' See Hain 13243.

'Grammatica Theodori Gazae.' See Hain 7500.

'Apicius de re Coquinaria.' The first edition is Hain 1282 (undated): the next, Hain 1283 (1498).

'Aritmetica vulgaris alias summa Aritmetice fratris Lucae.' Lucas de Burgo [or Paccioli] (Hain 4105—a Venetian edition of 1494).

Appendix IV, p. 83, l. 6.—It should have been added that the titles and signatures of the respective engravings are—

No. 353.—'Mostra della giostra fatta nel Teatro di Palazzo.' . . . Ant. Lafreri formis. HCB fecit' (the engraver is Jacopo Binck according to Ferri, H(enricus) C(livensis) B(elga) according to Hülsen).

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[1] Engravings of recent date are not, *as a rule*, included in this index.

[2] Reproduced in *Urbis Romae Aedificiorum illustrium quae supersunt Reliquiae*, Pl. 28.

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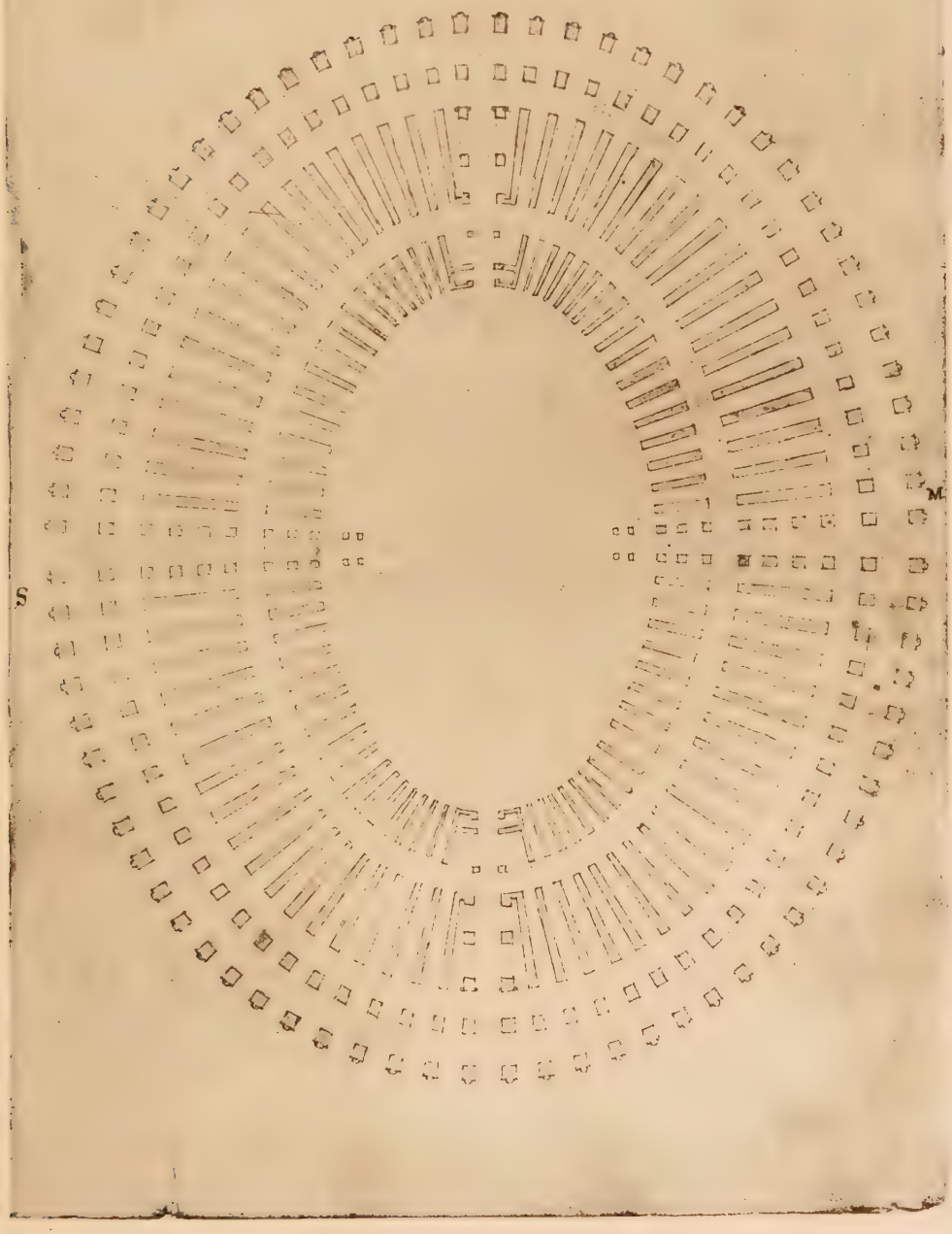

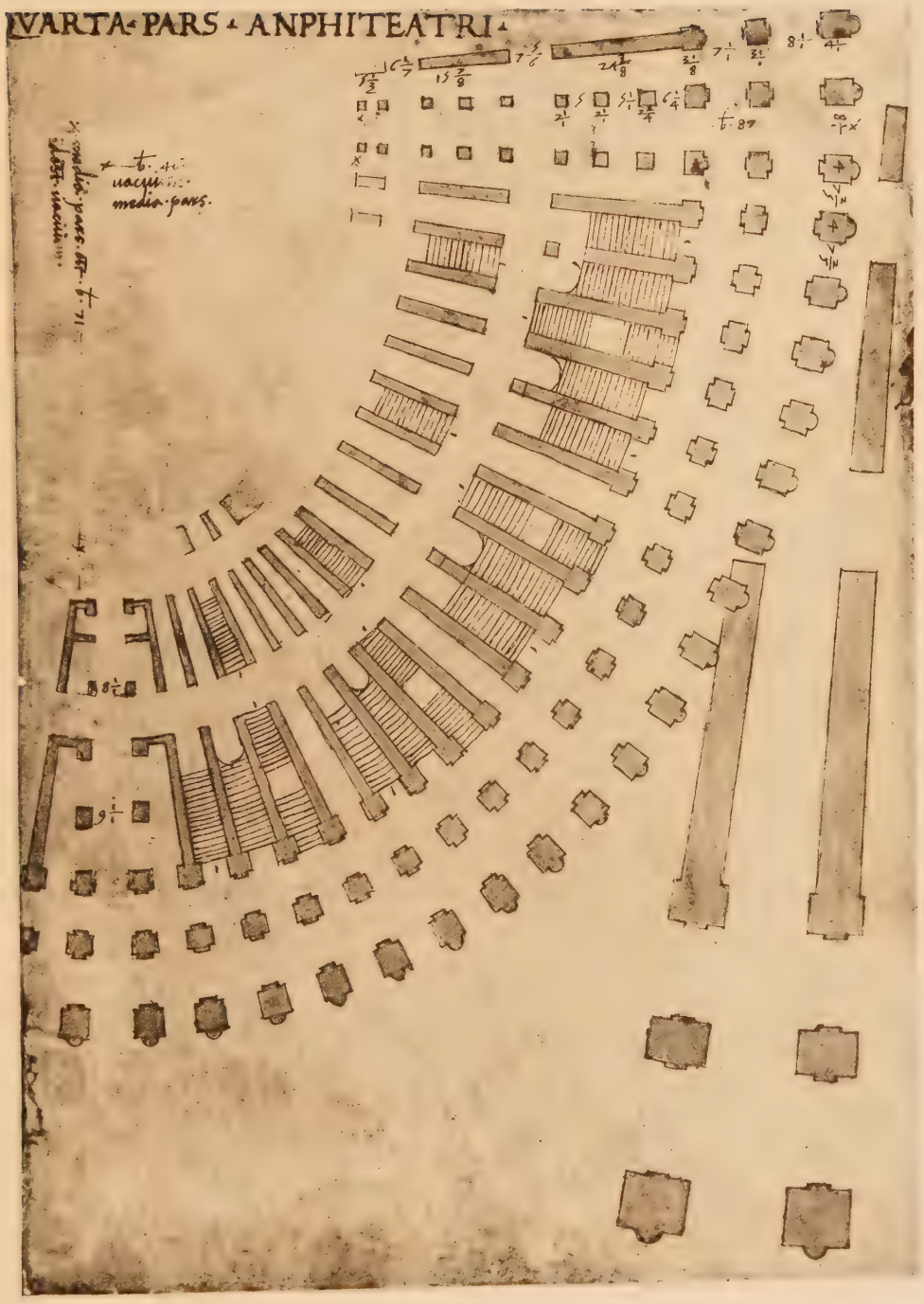
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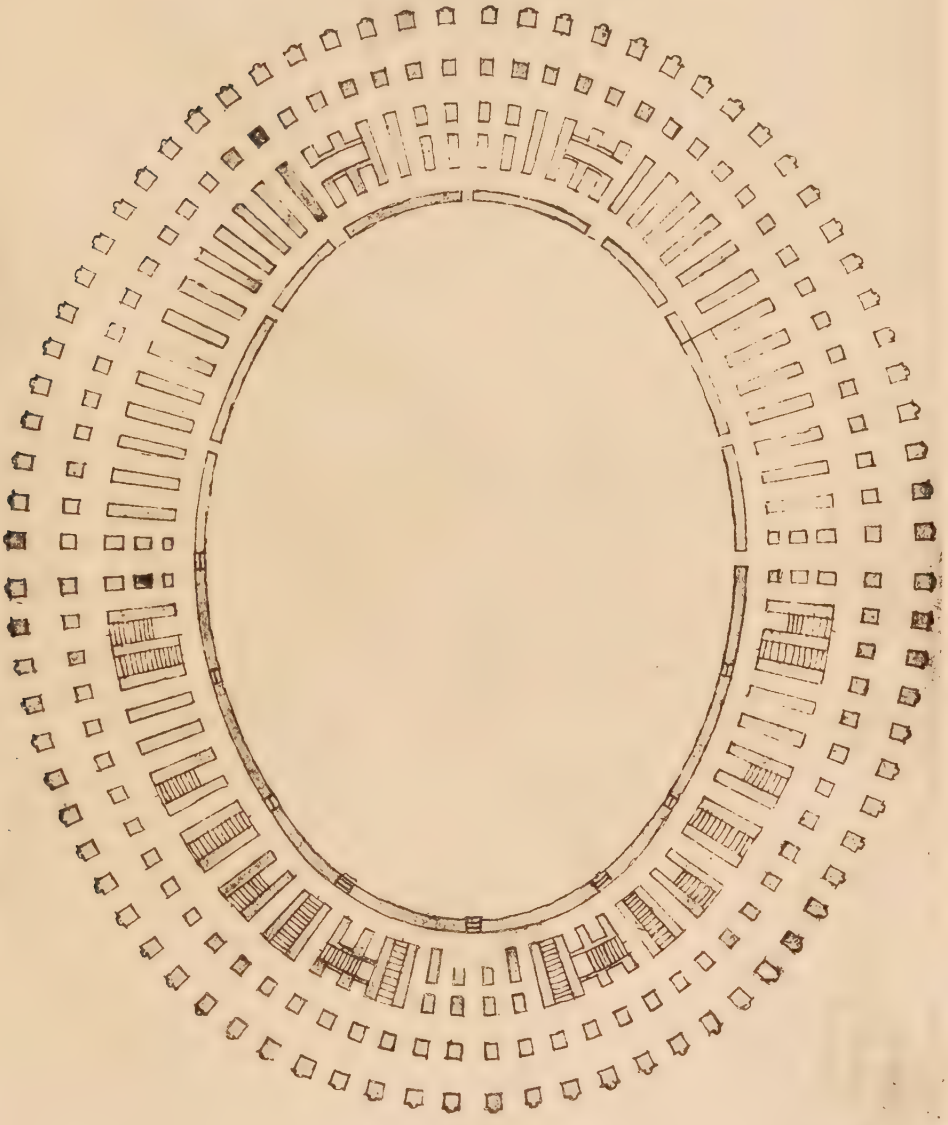

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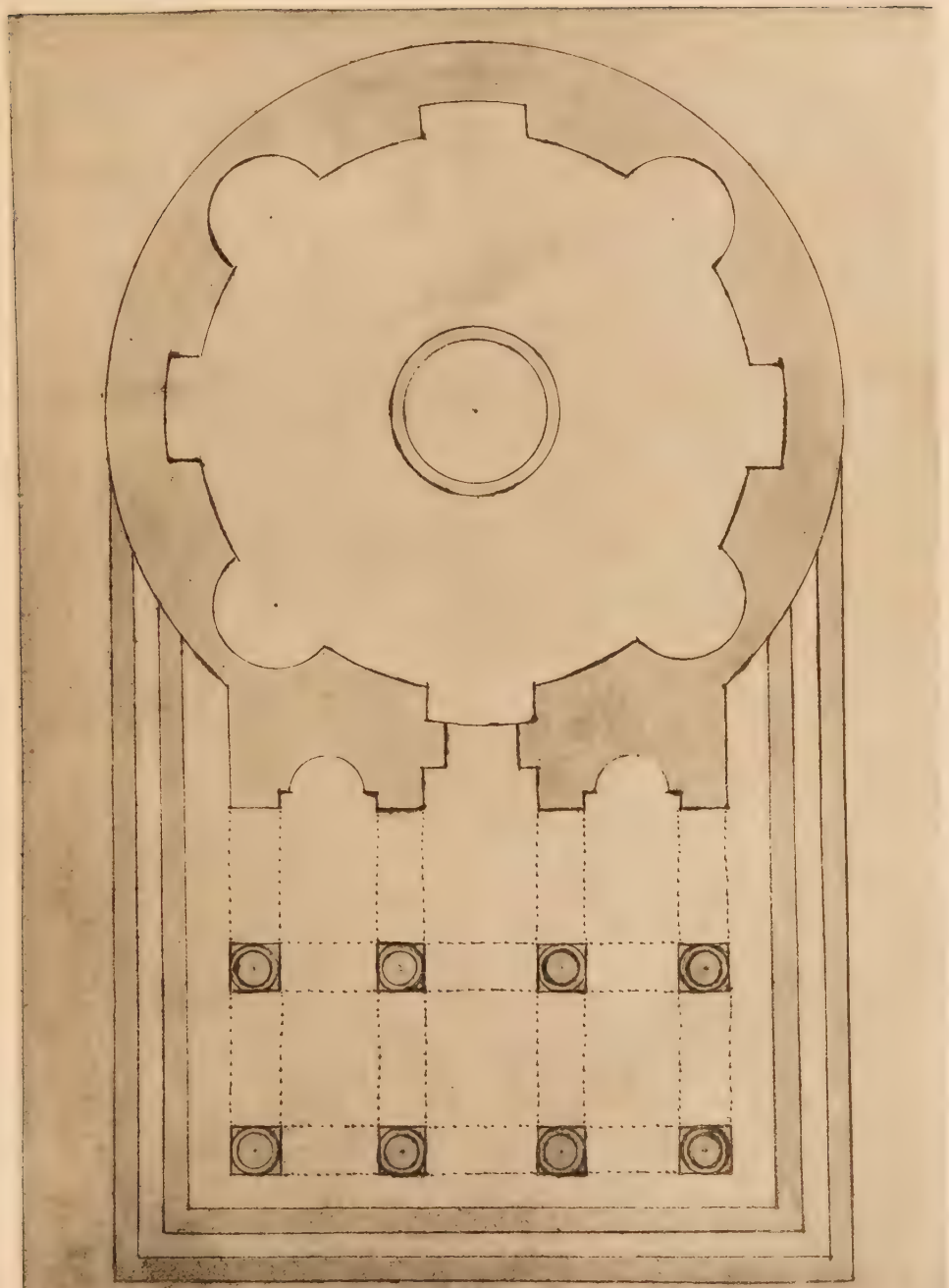

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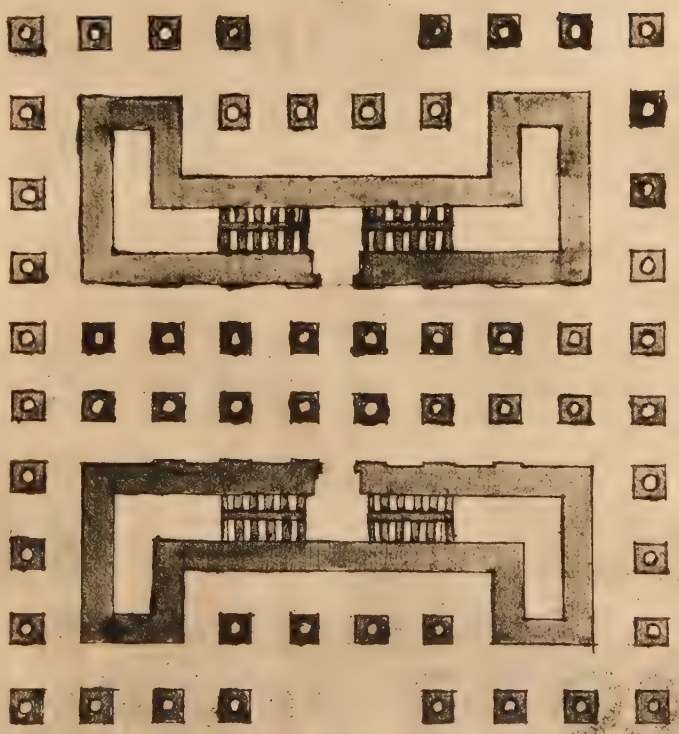

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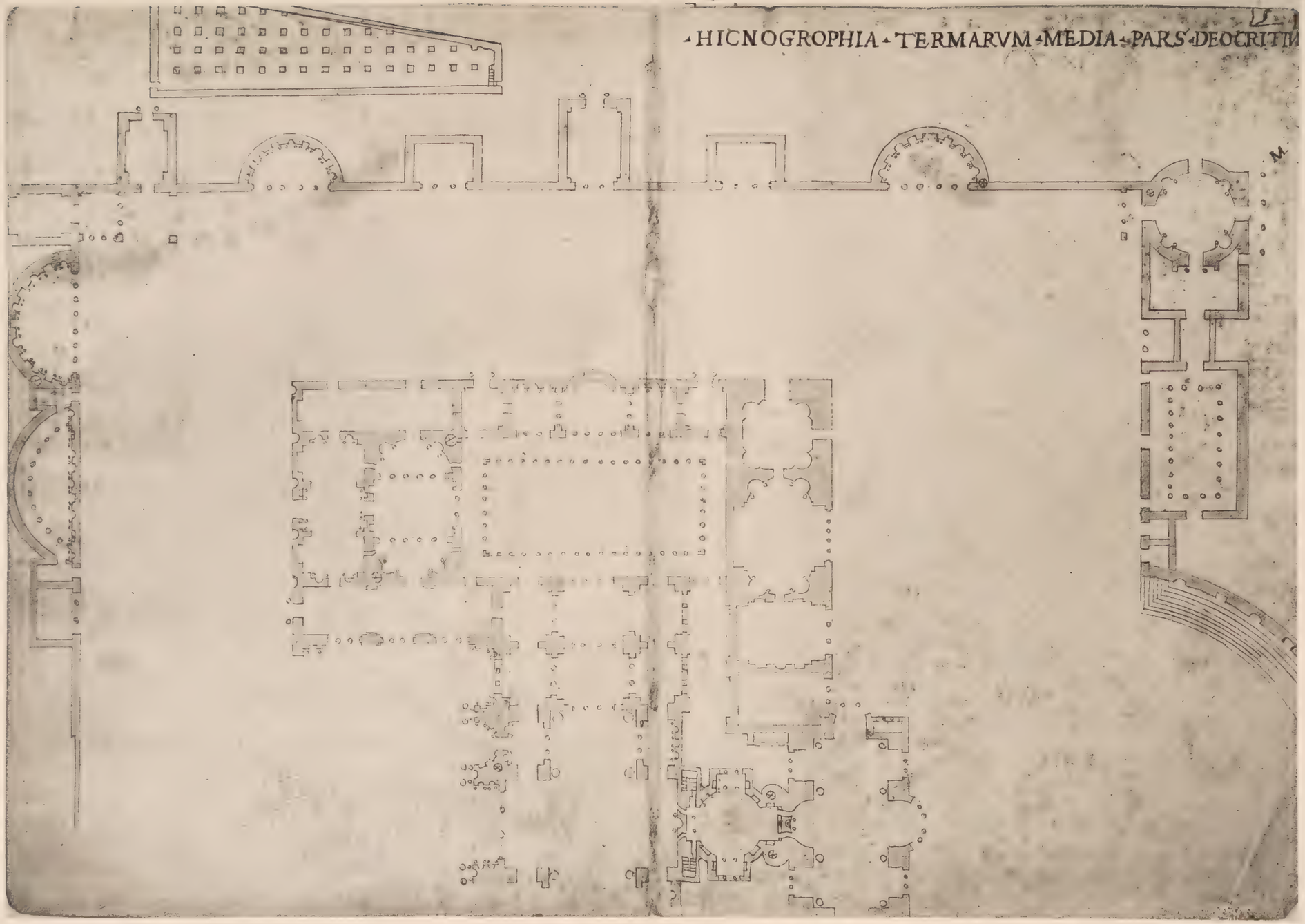

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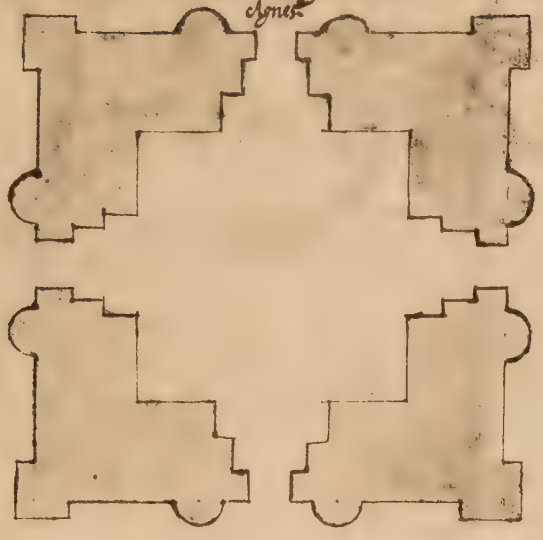

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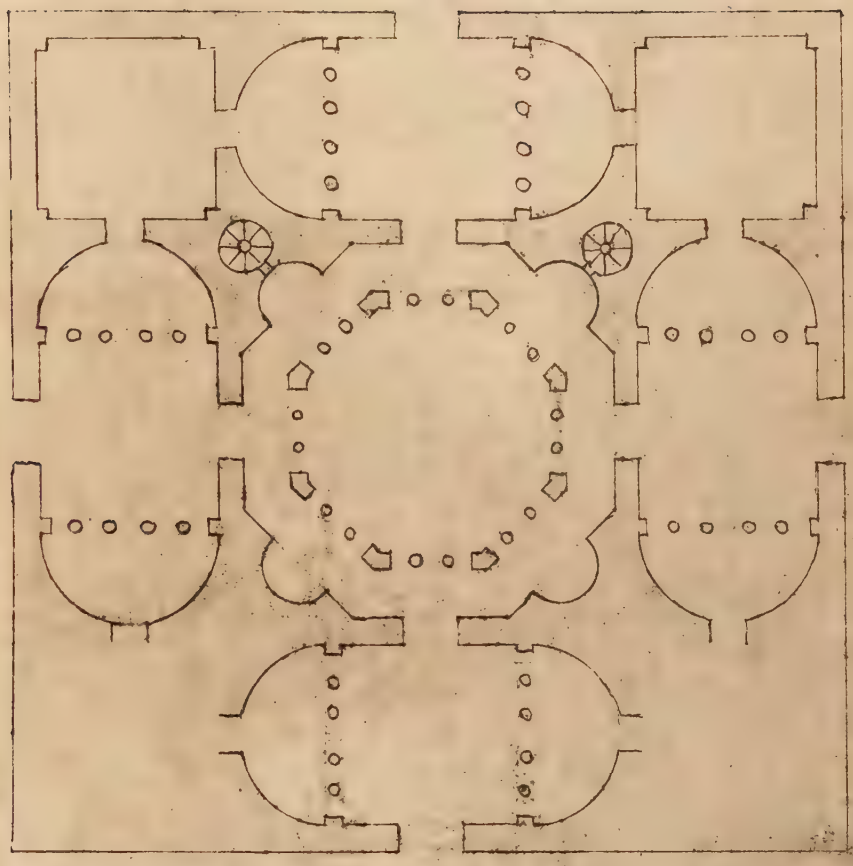

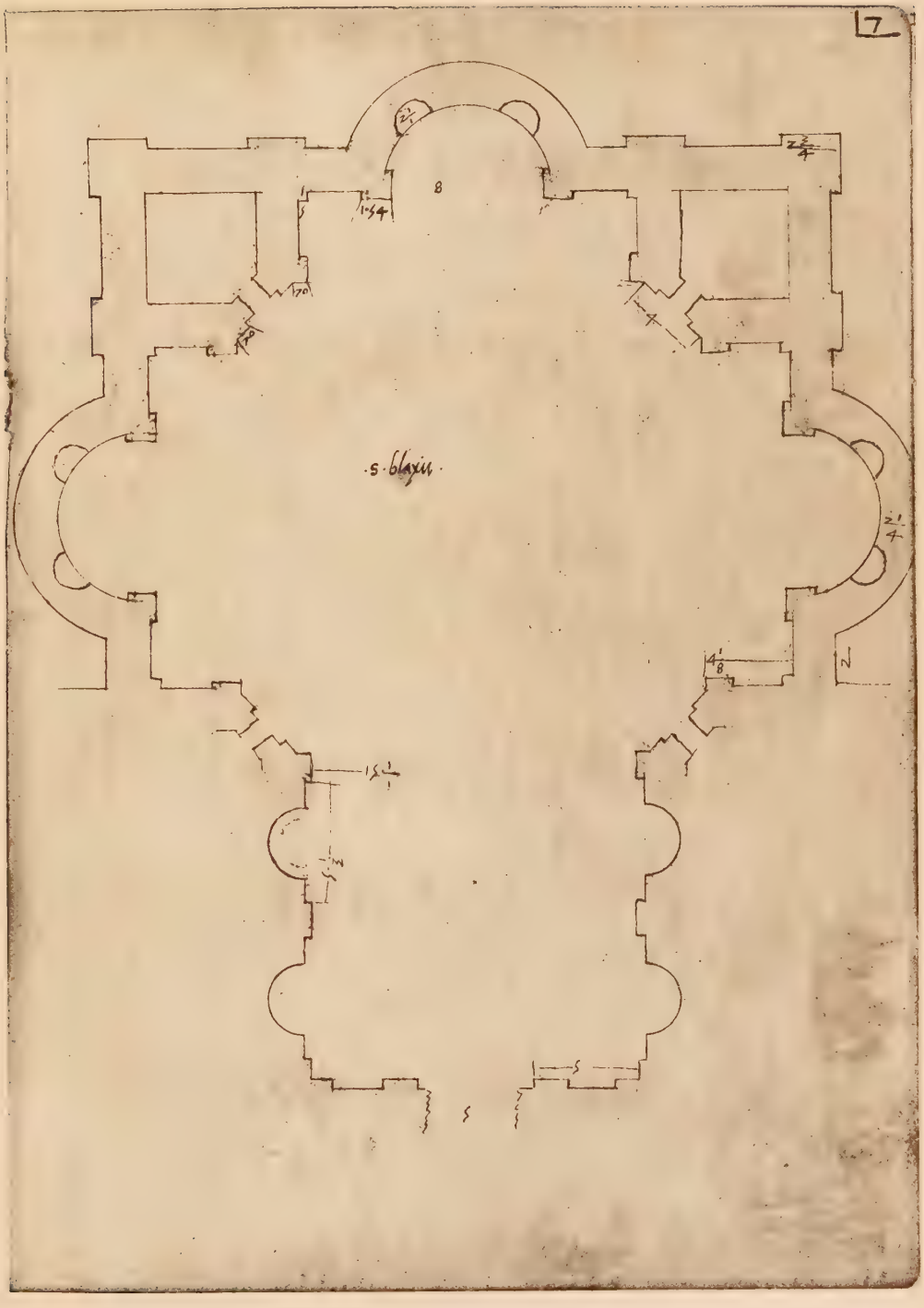
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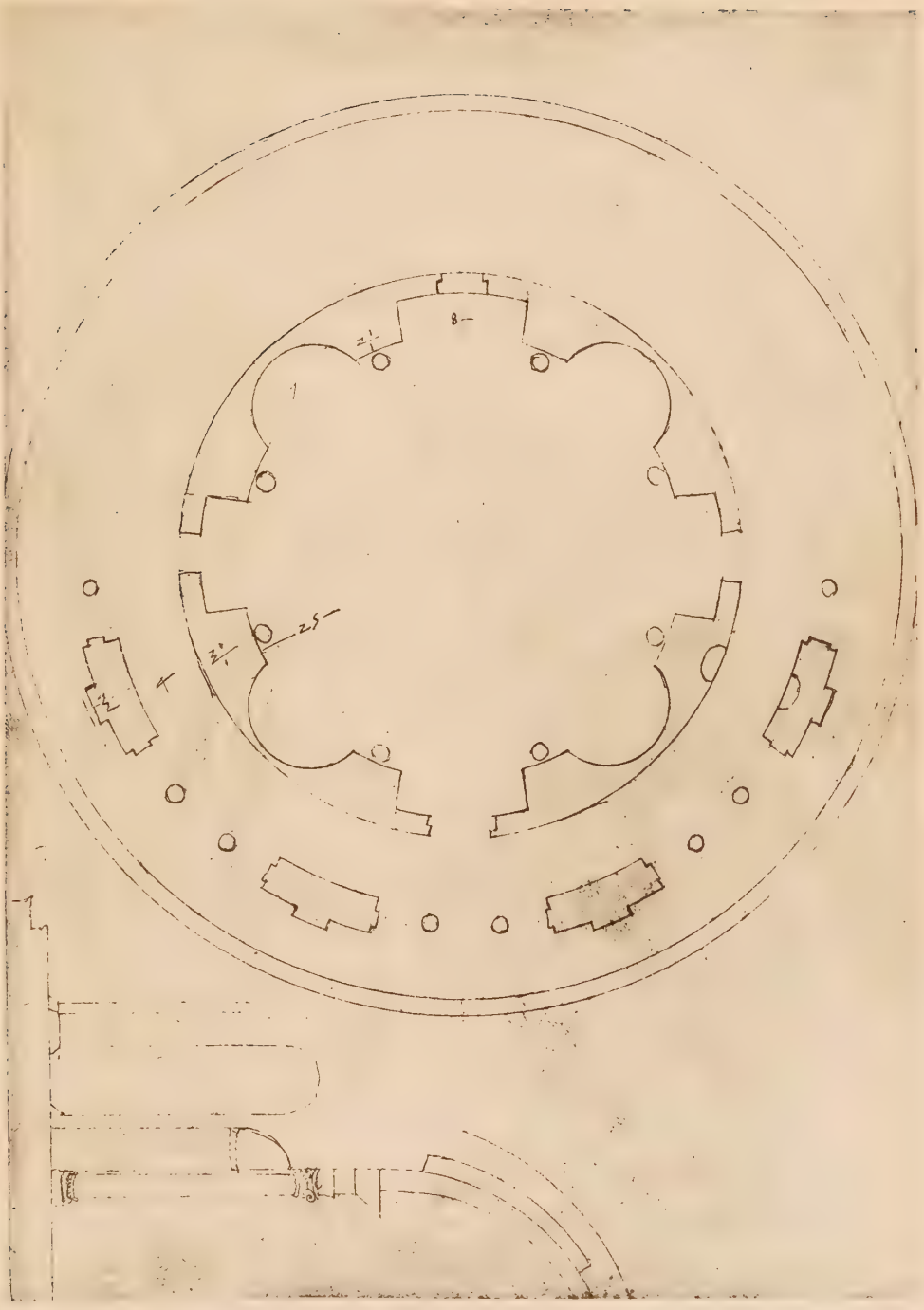

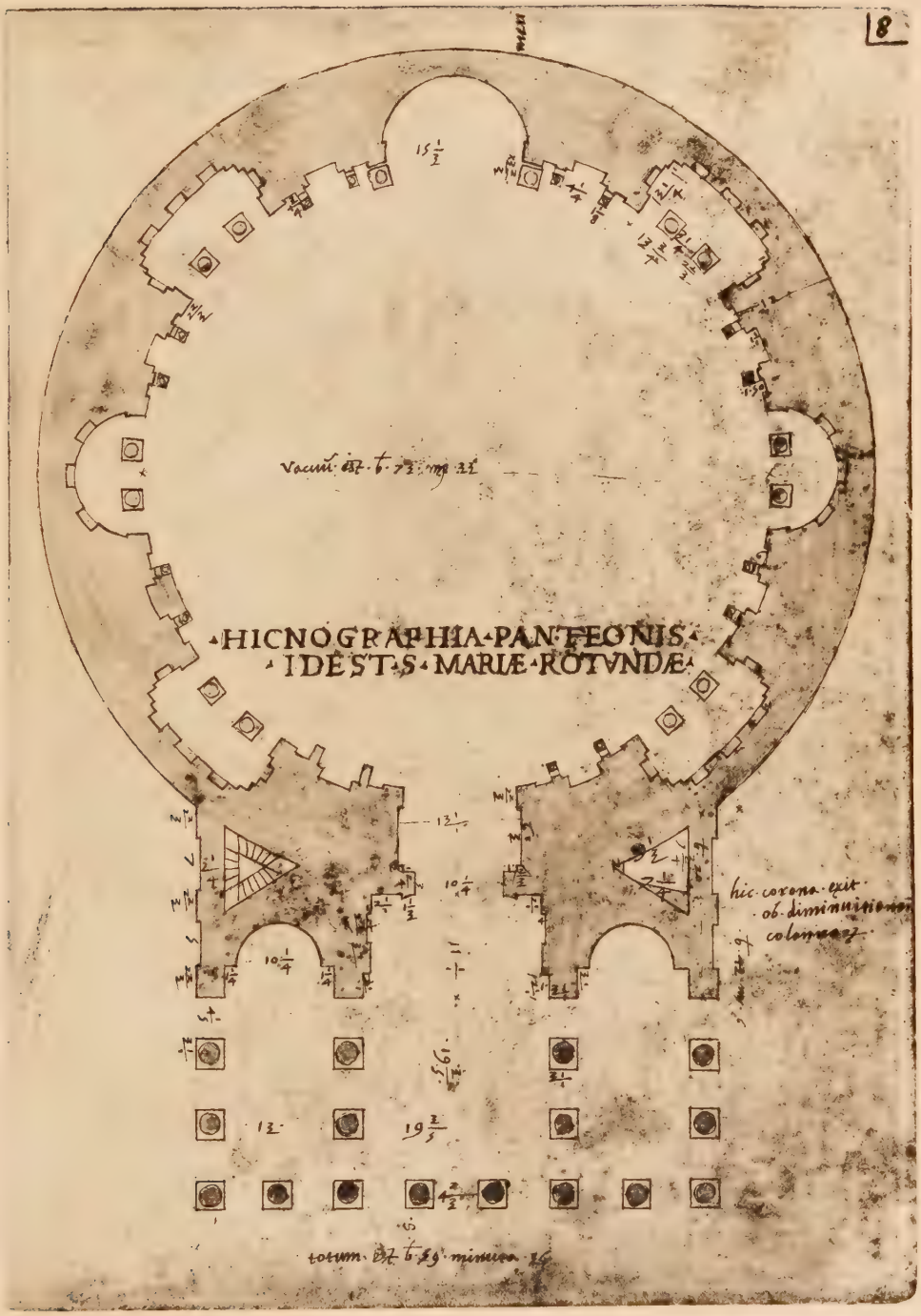
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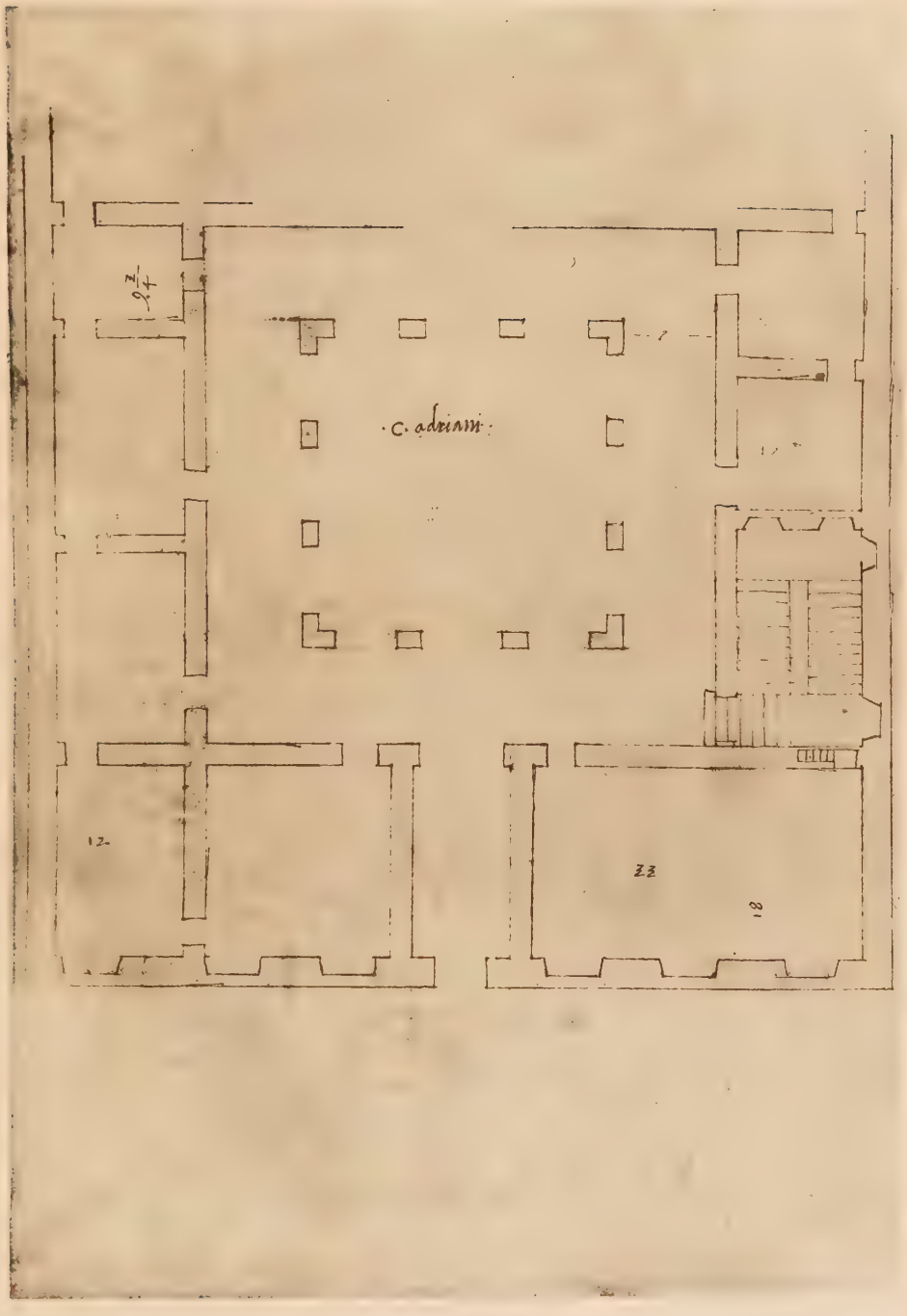
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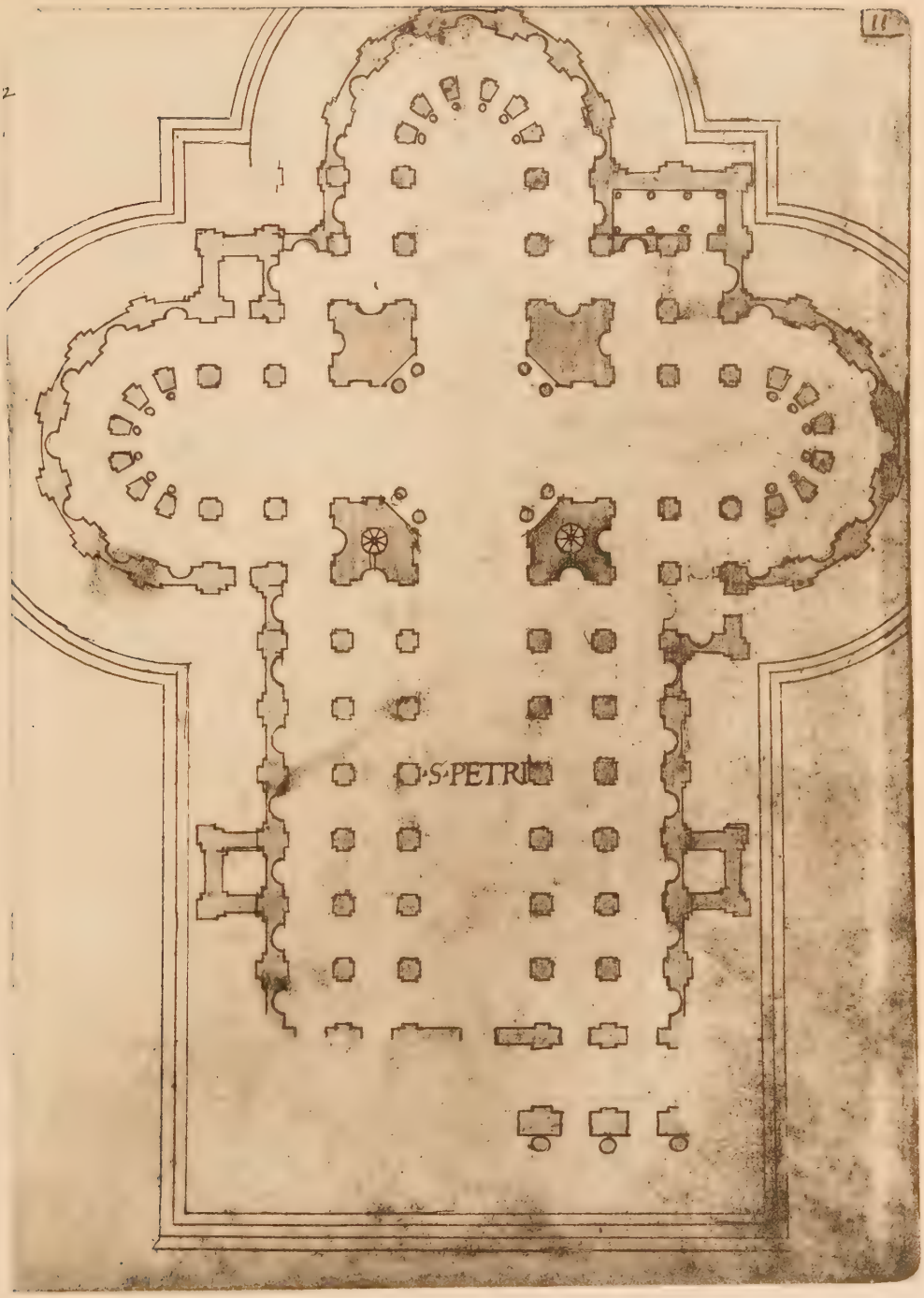
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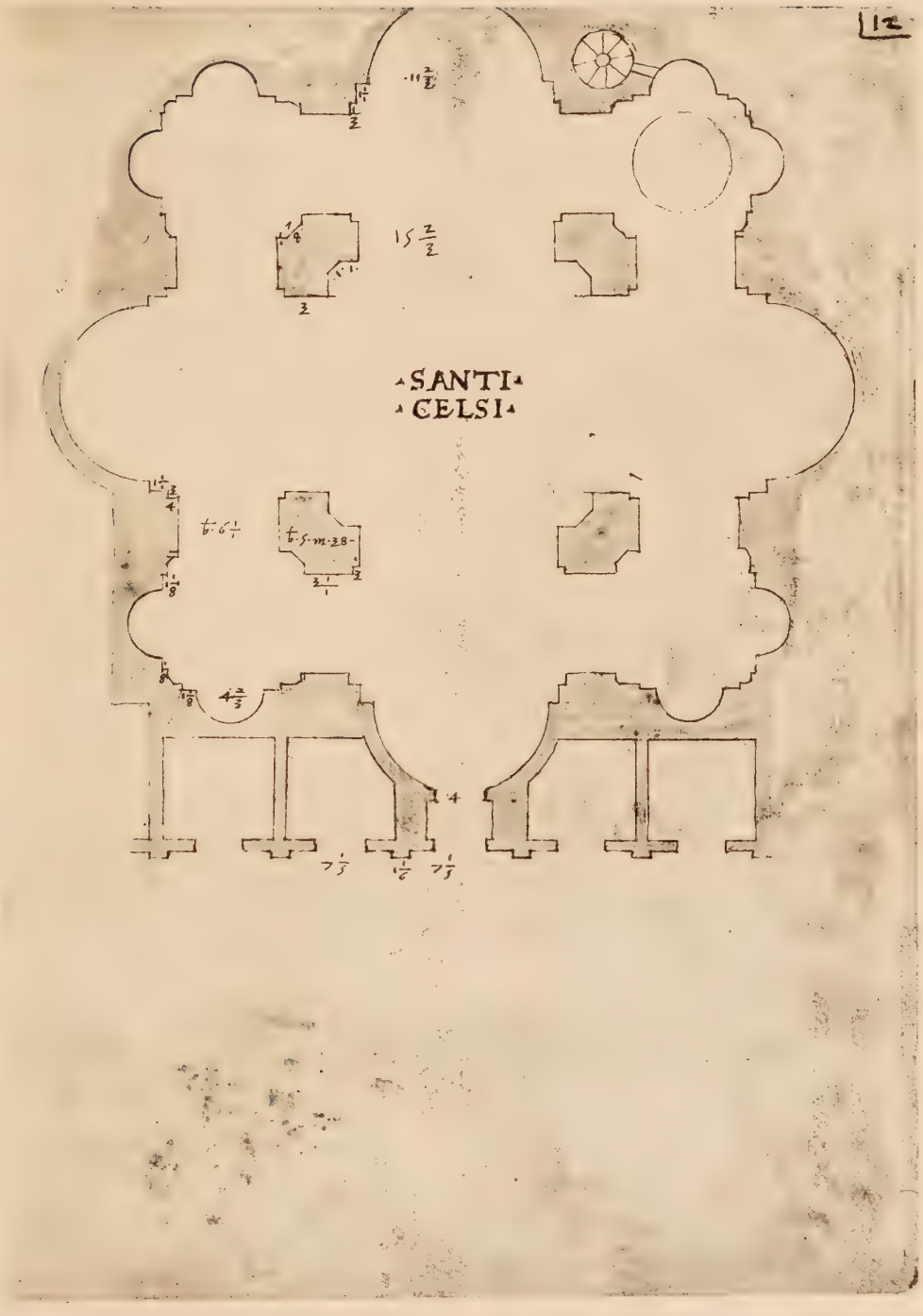
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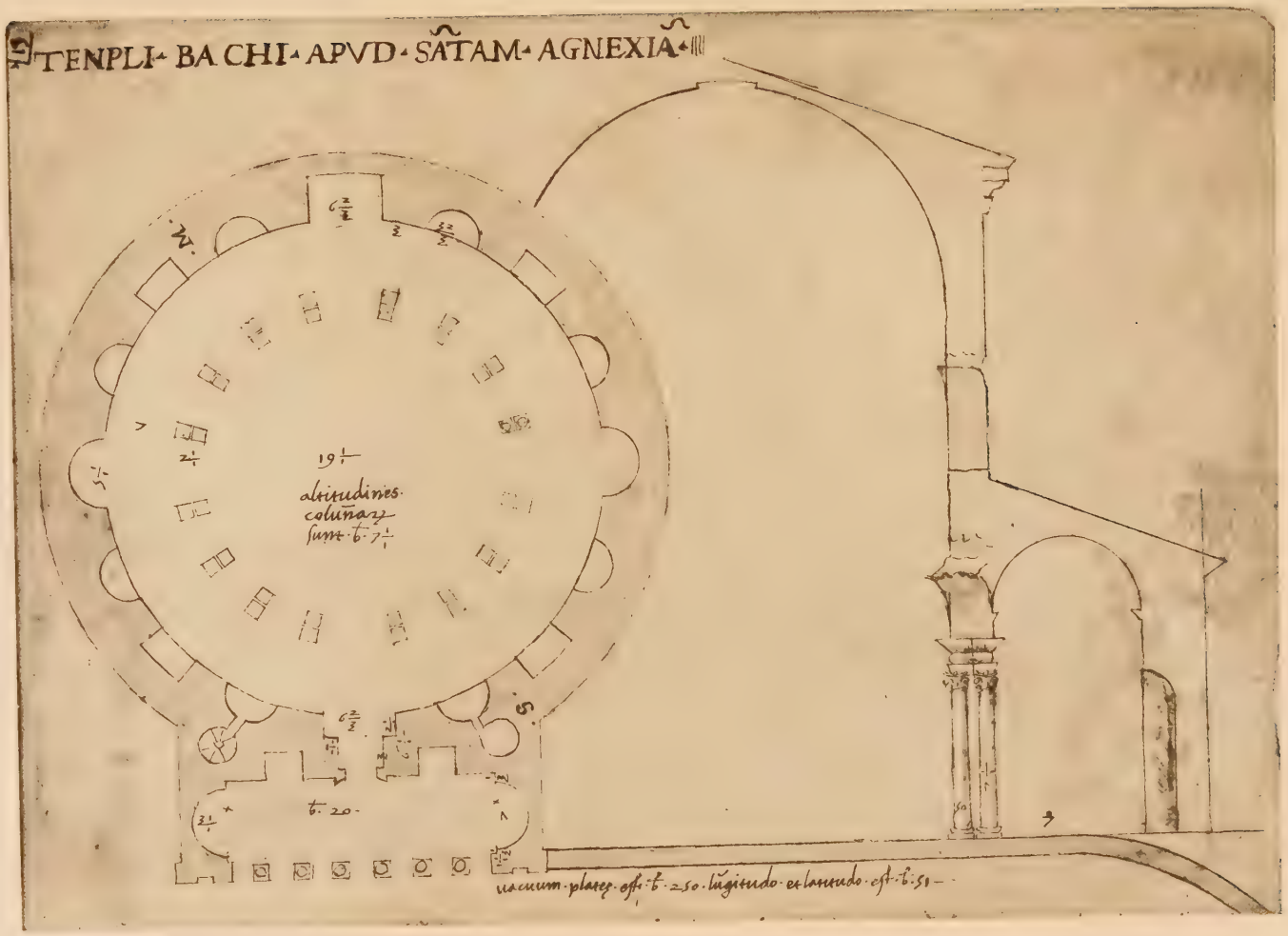
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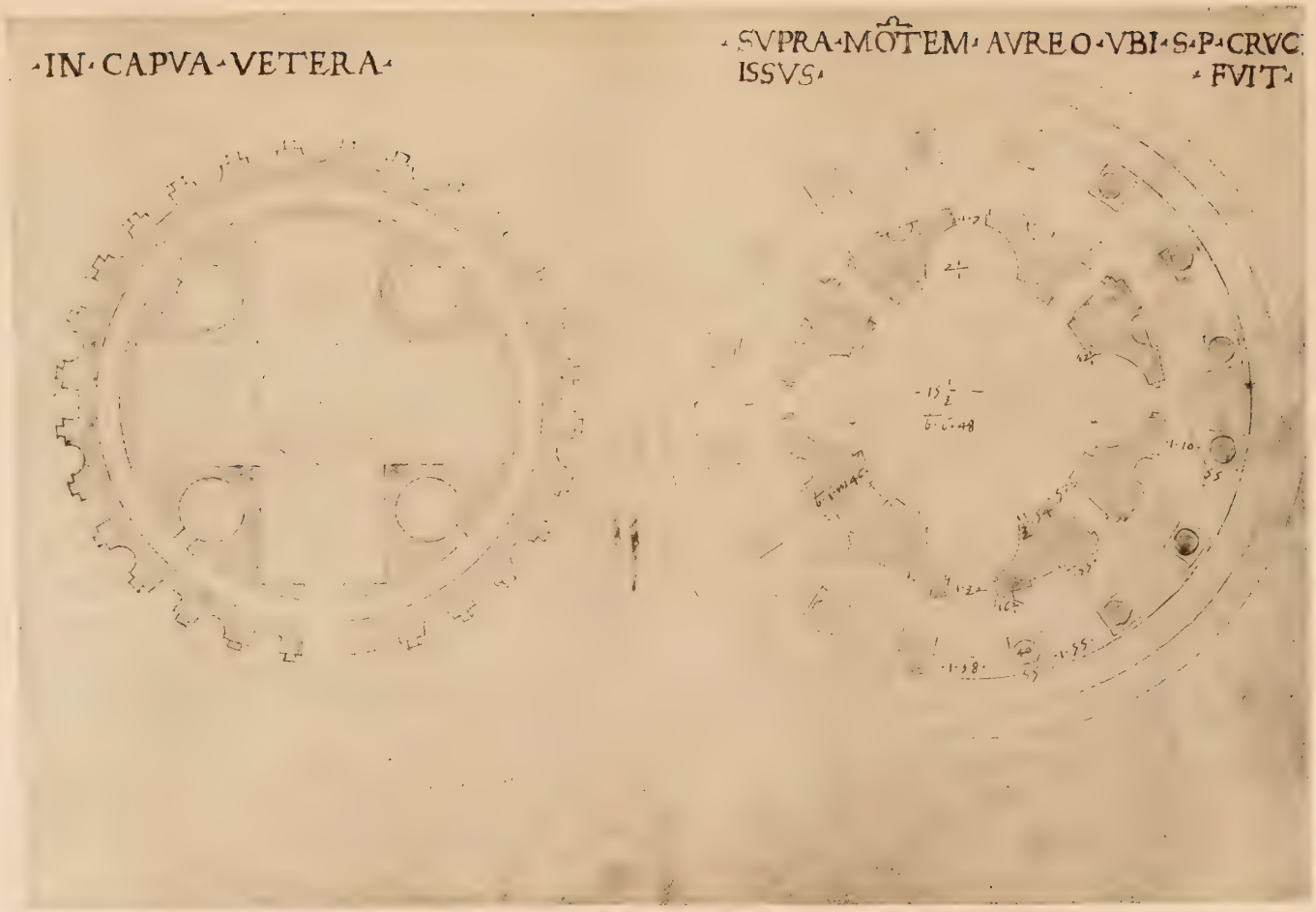
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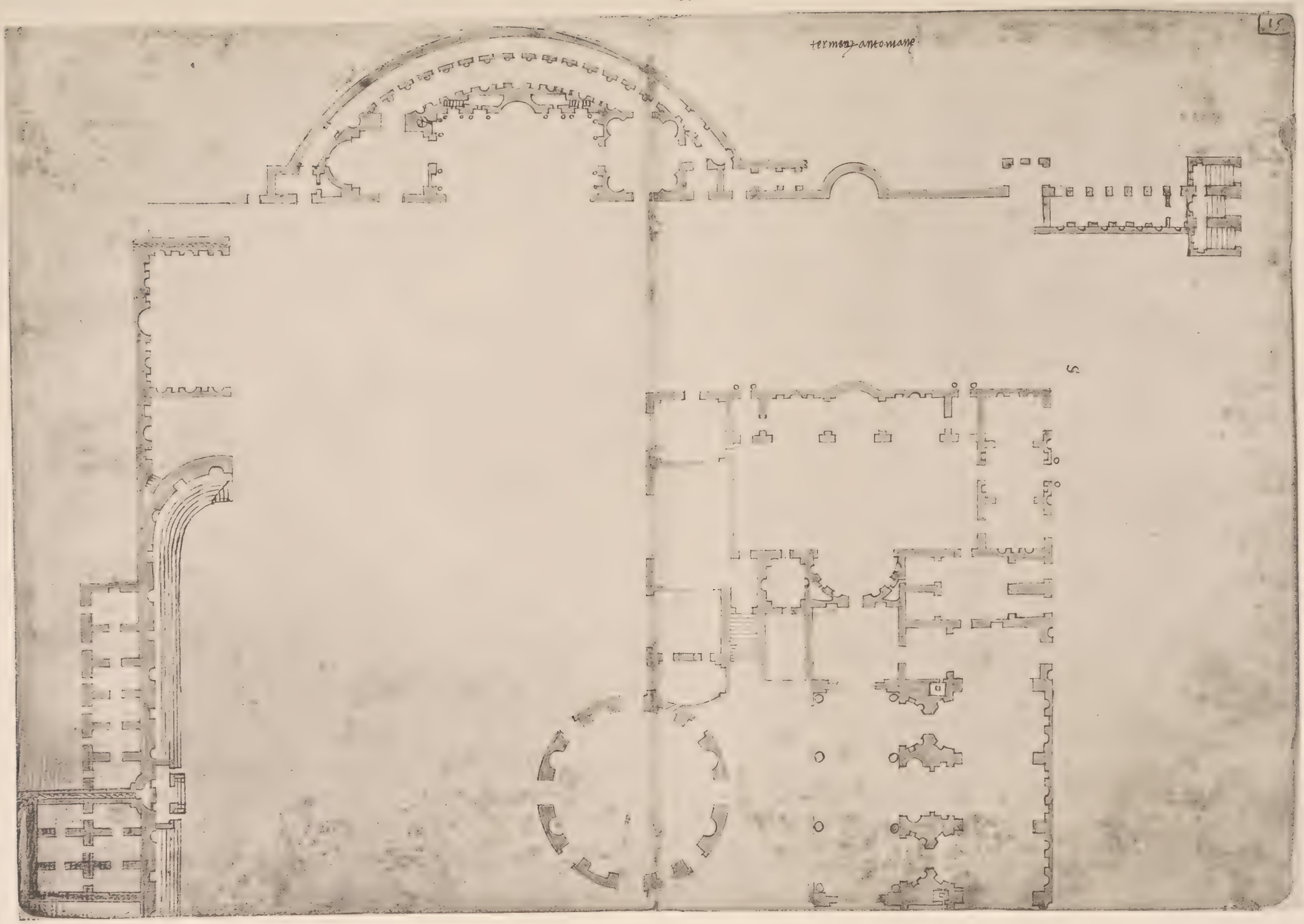
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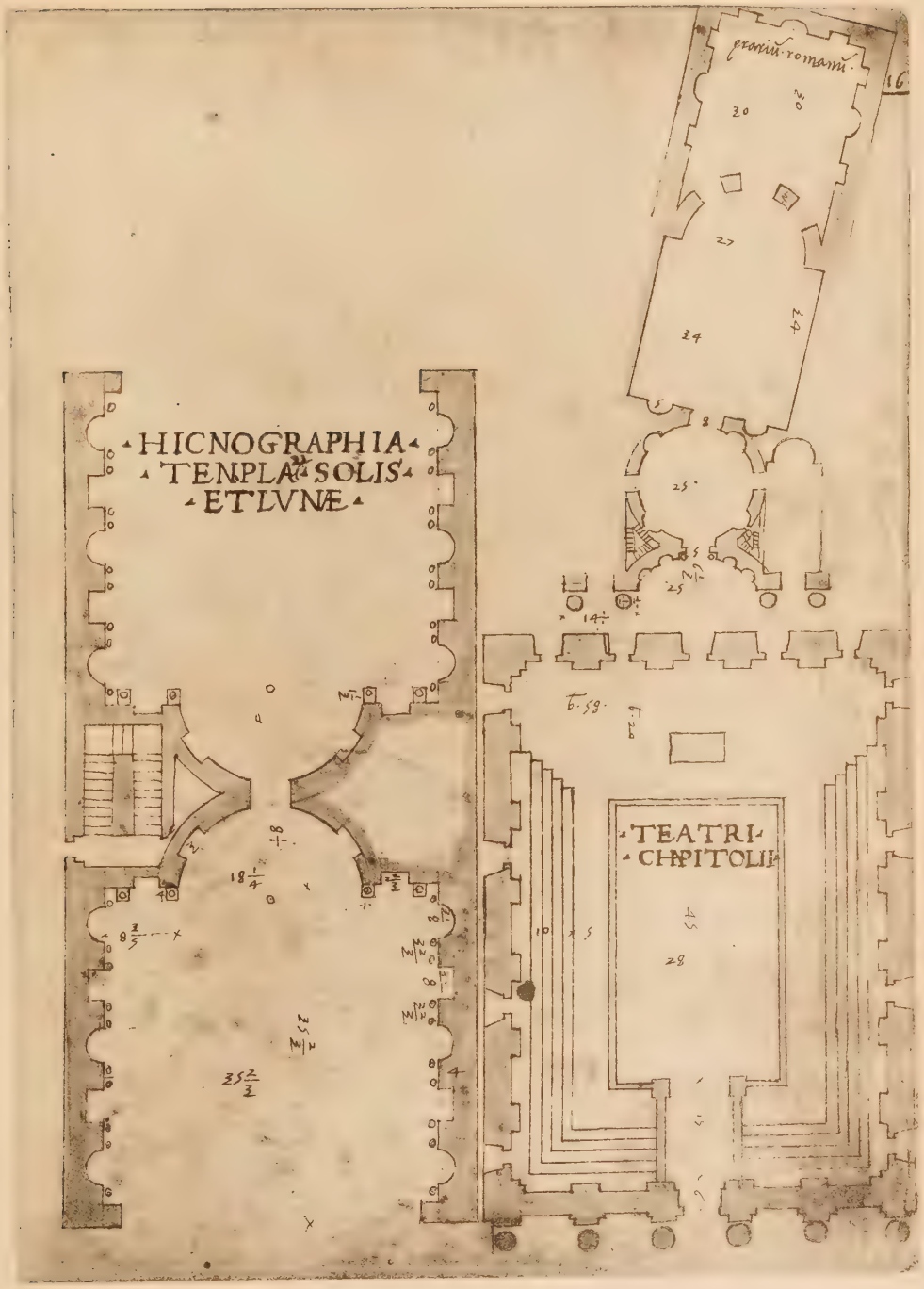
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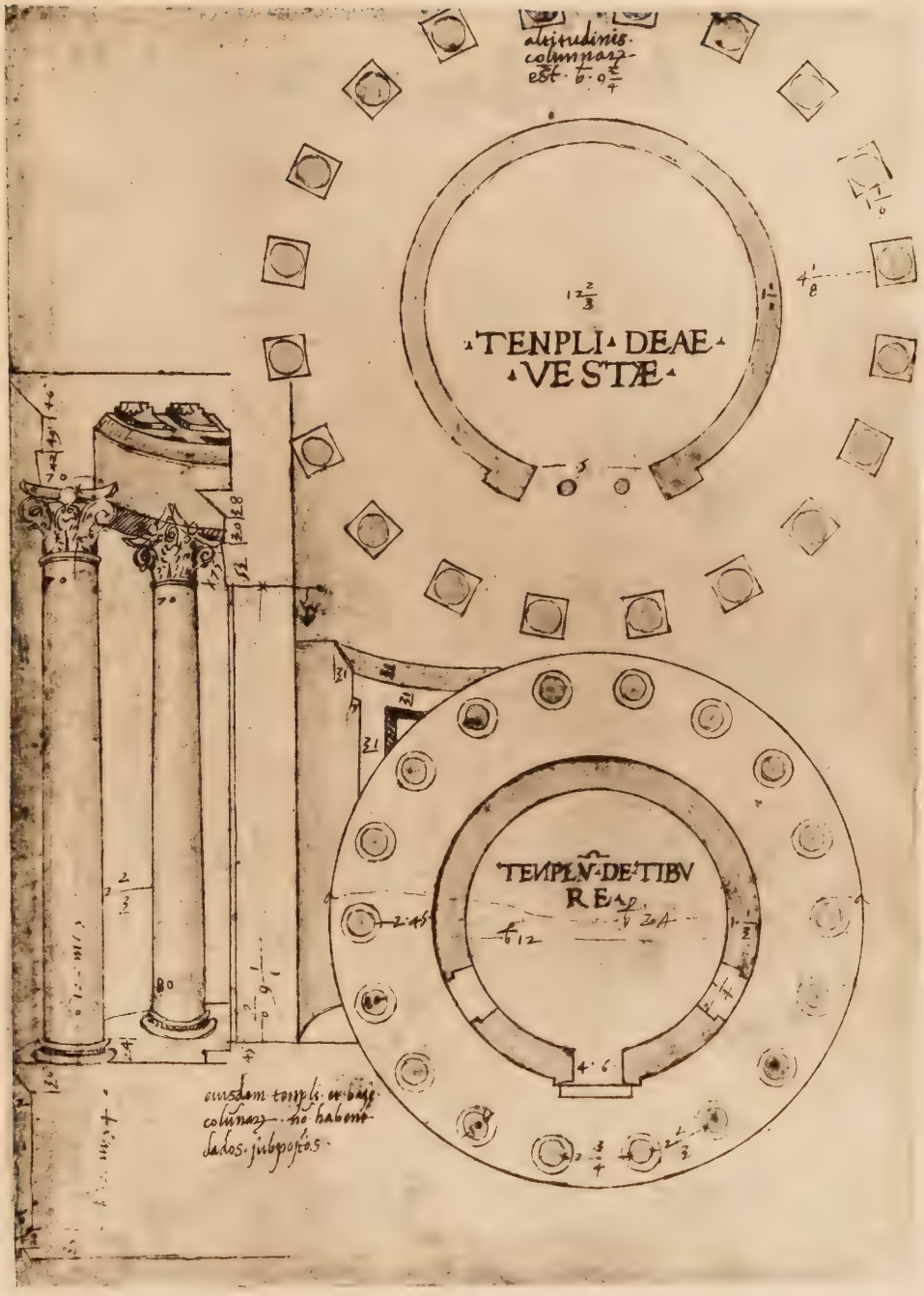
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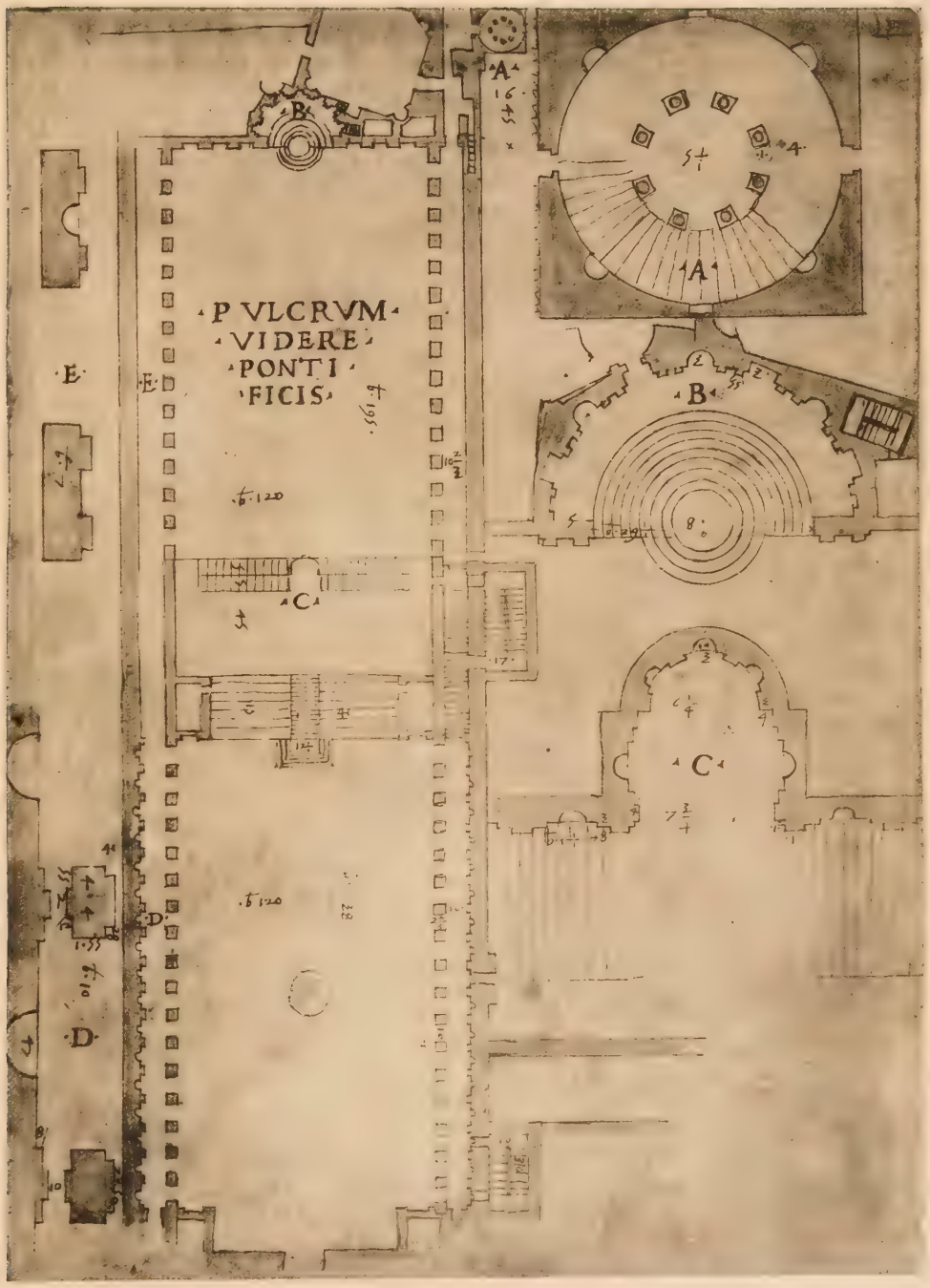
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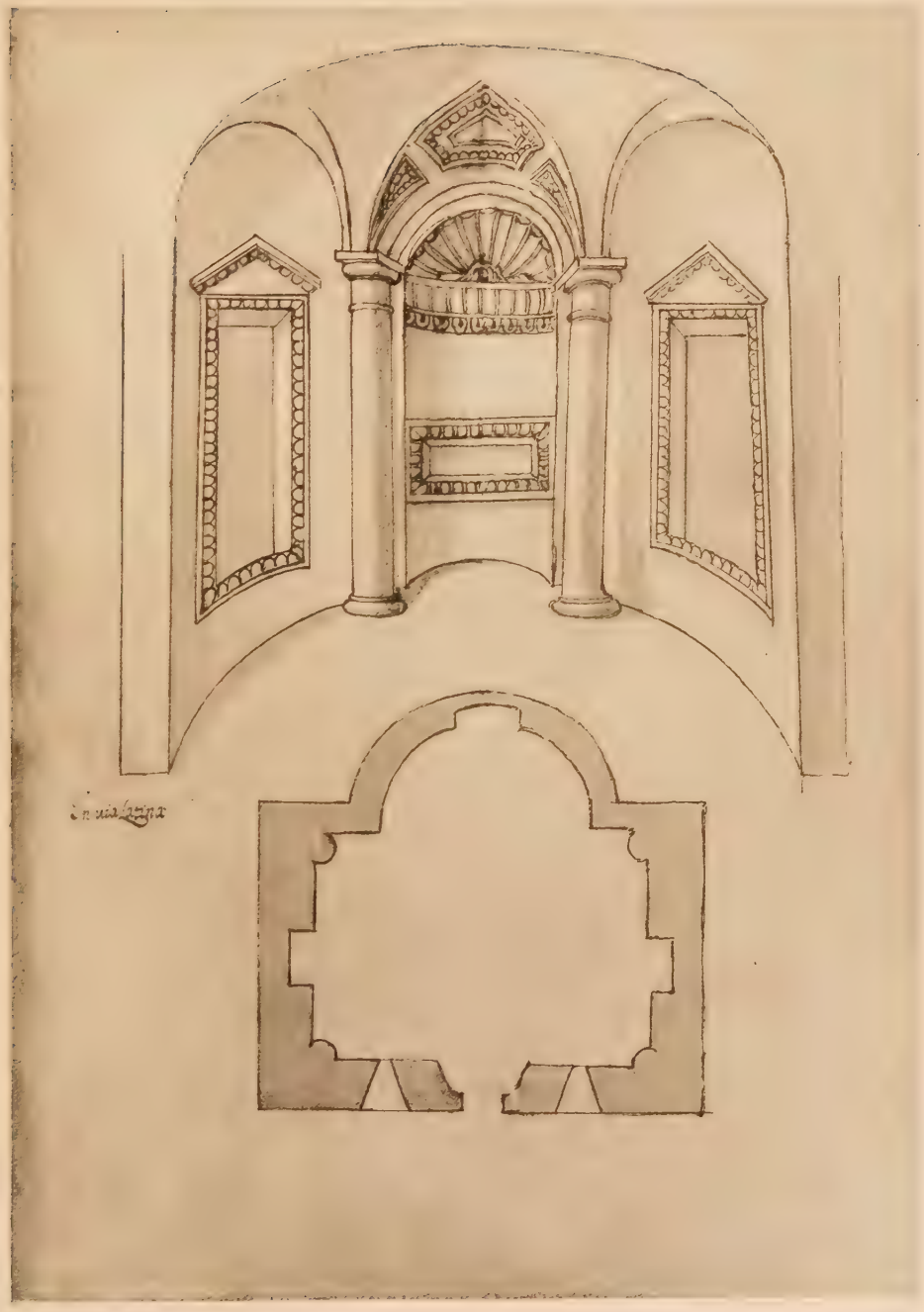

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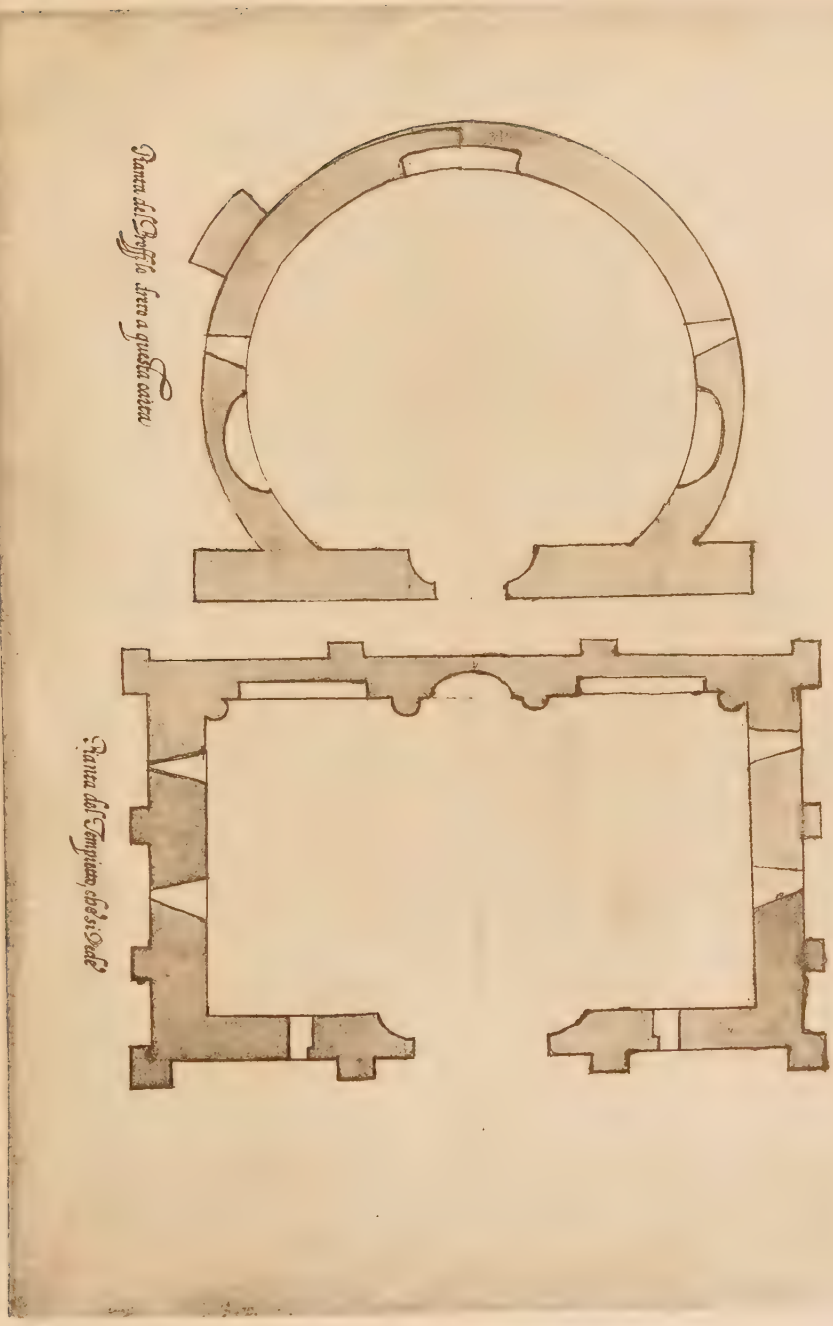
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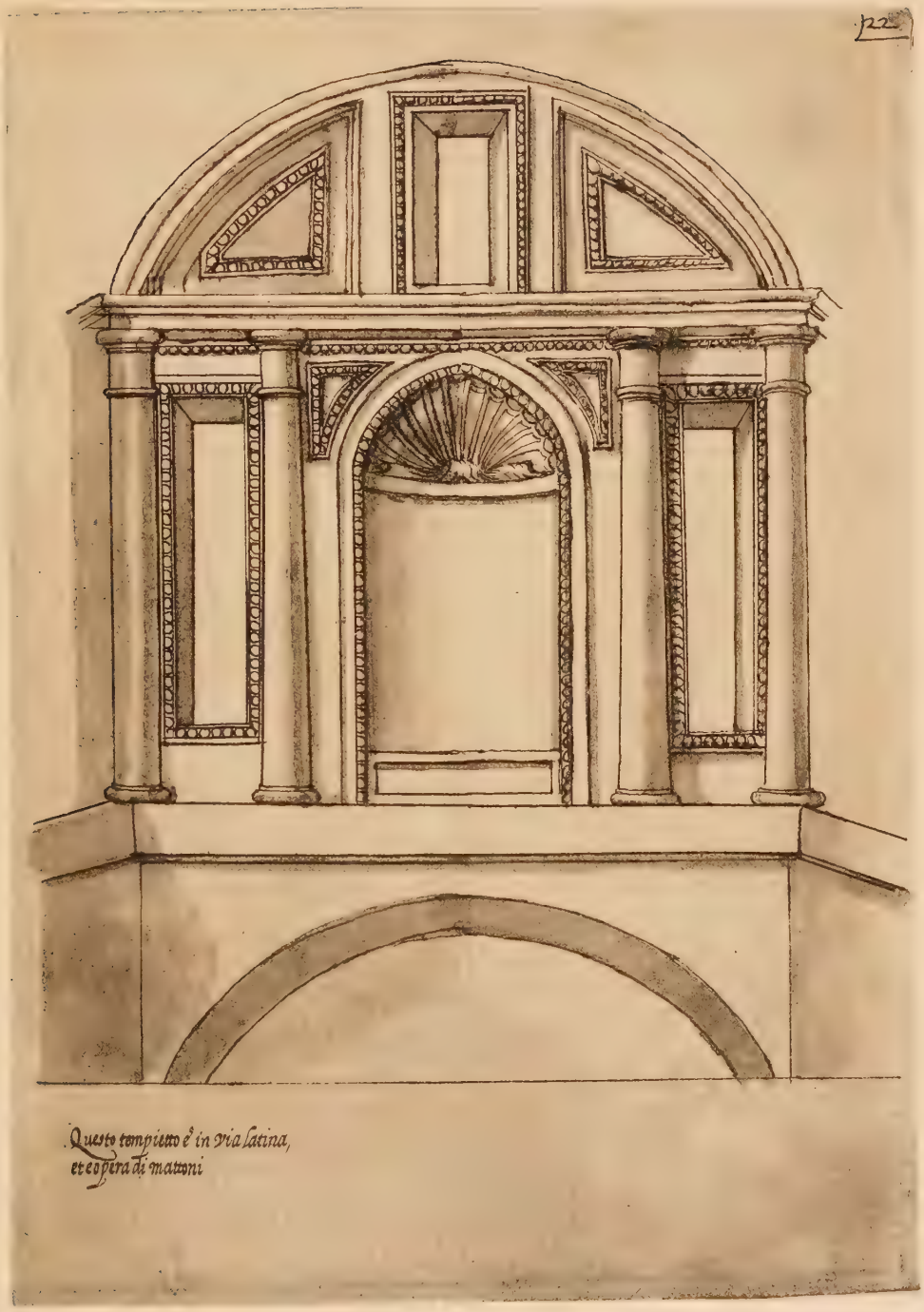

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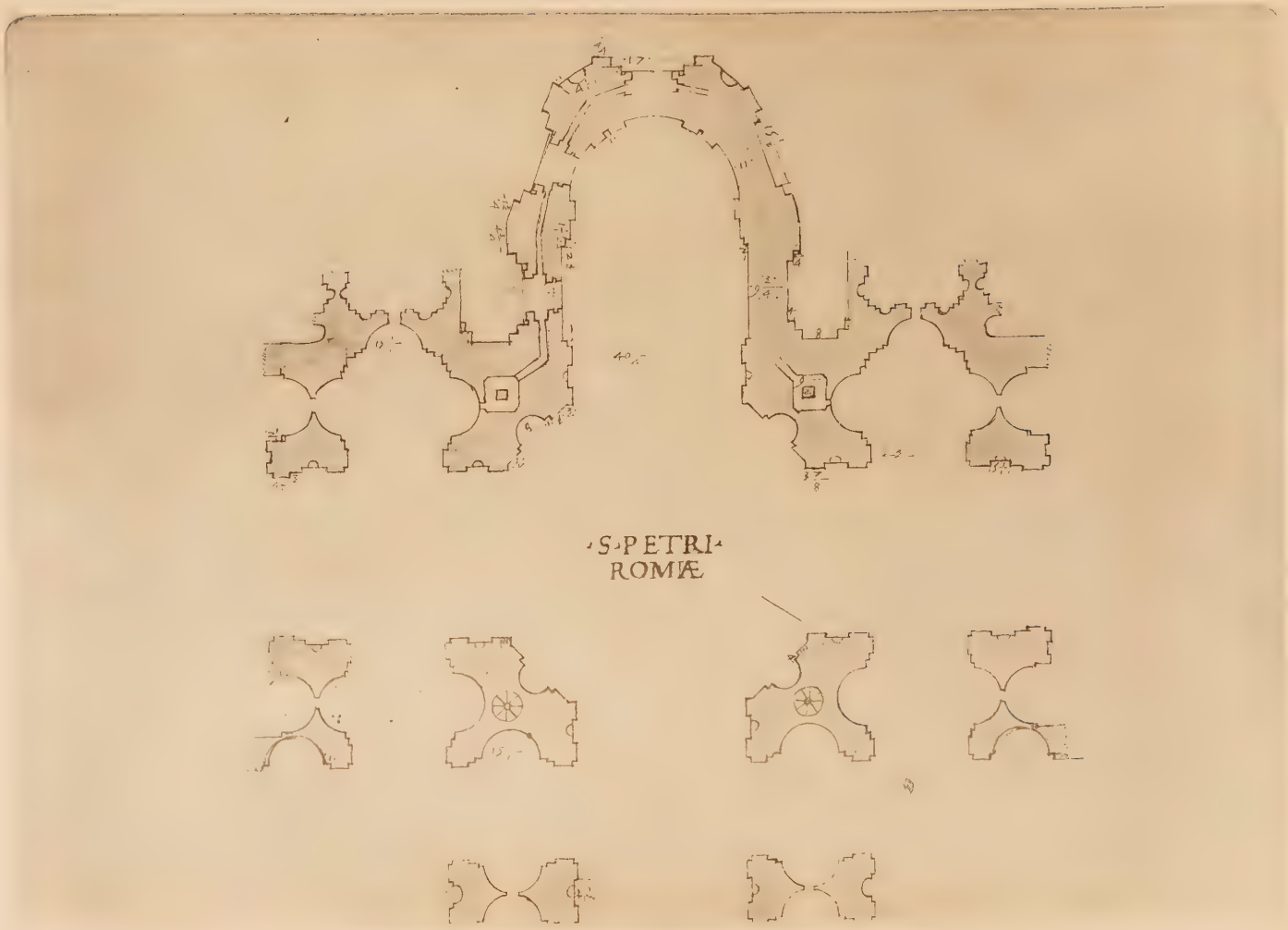

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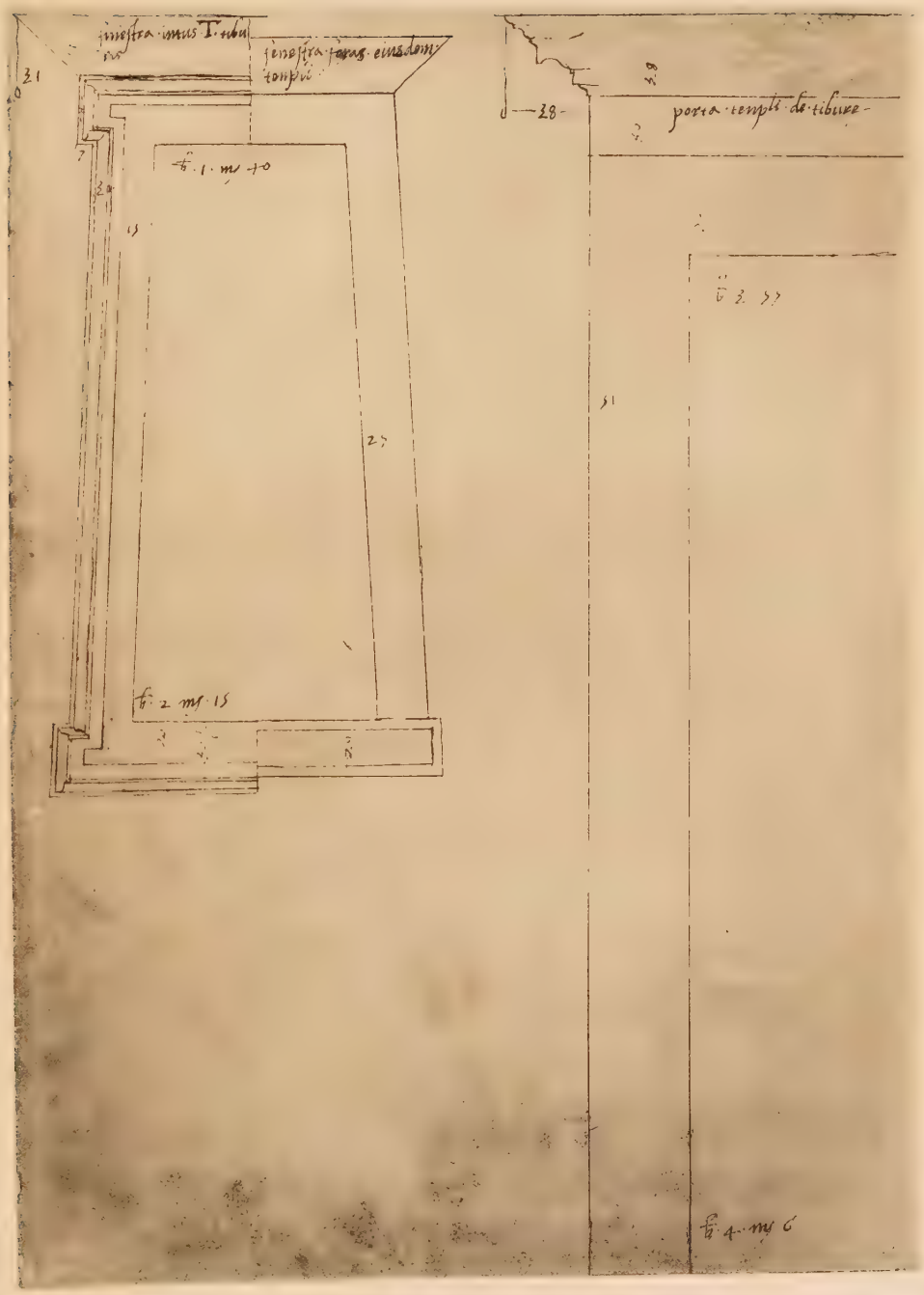
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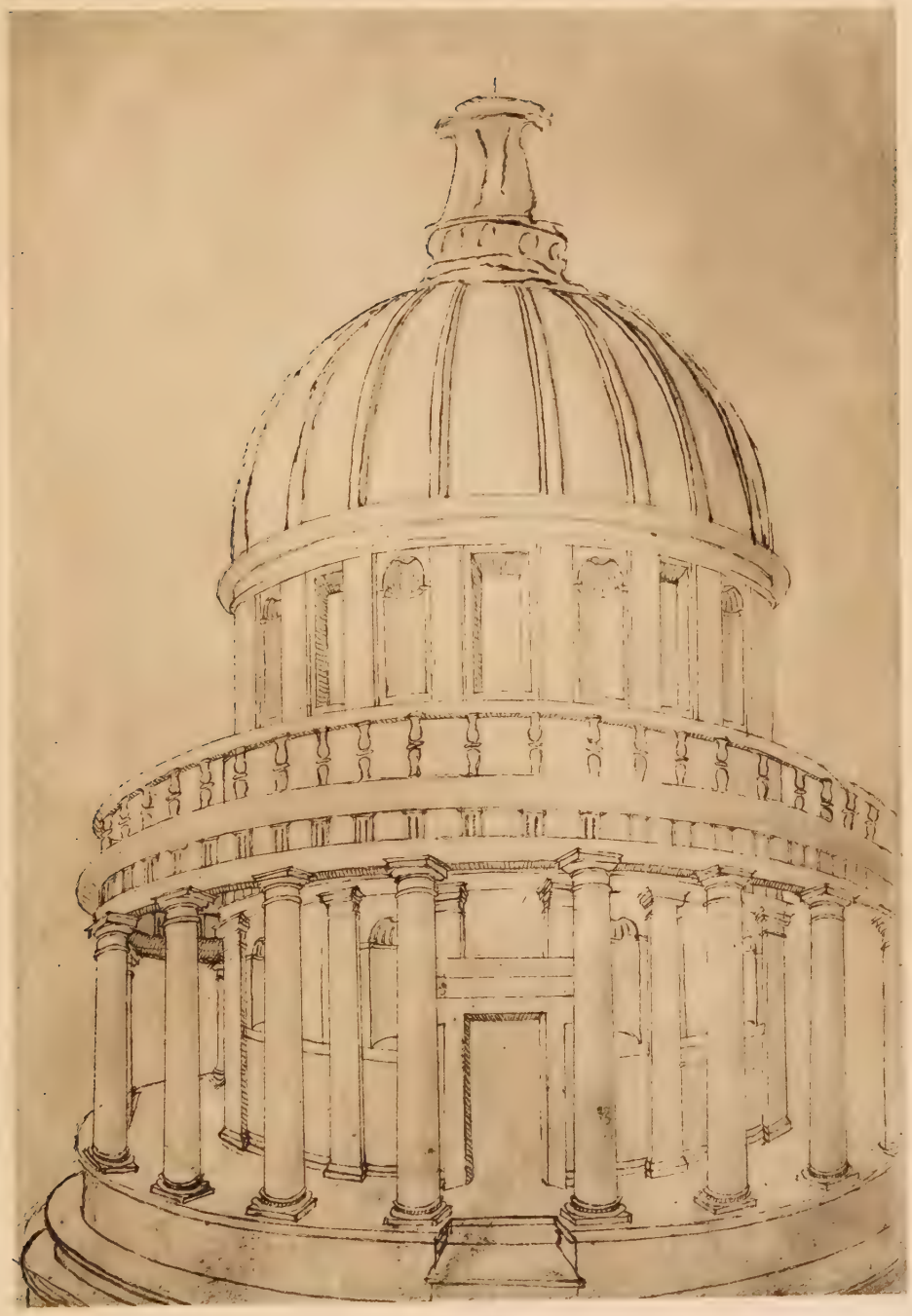

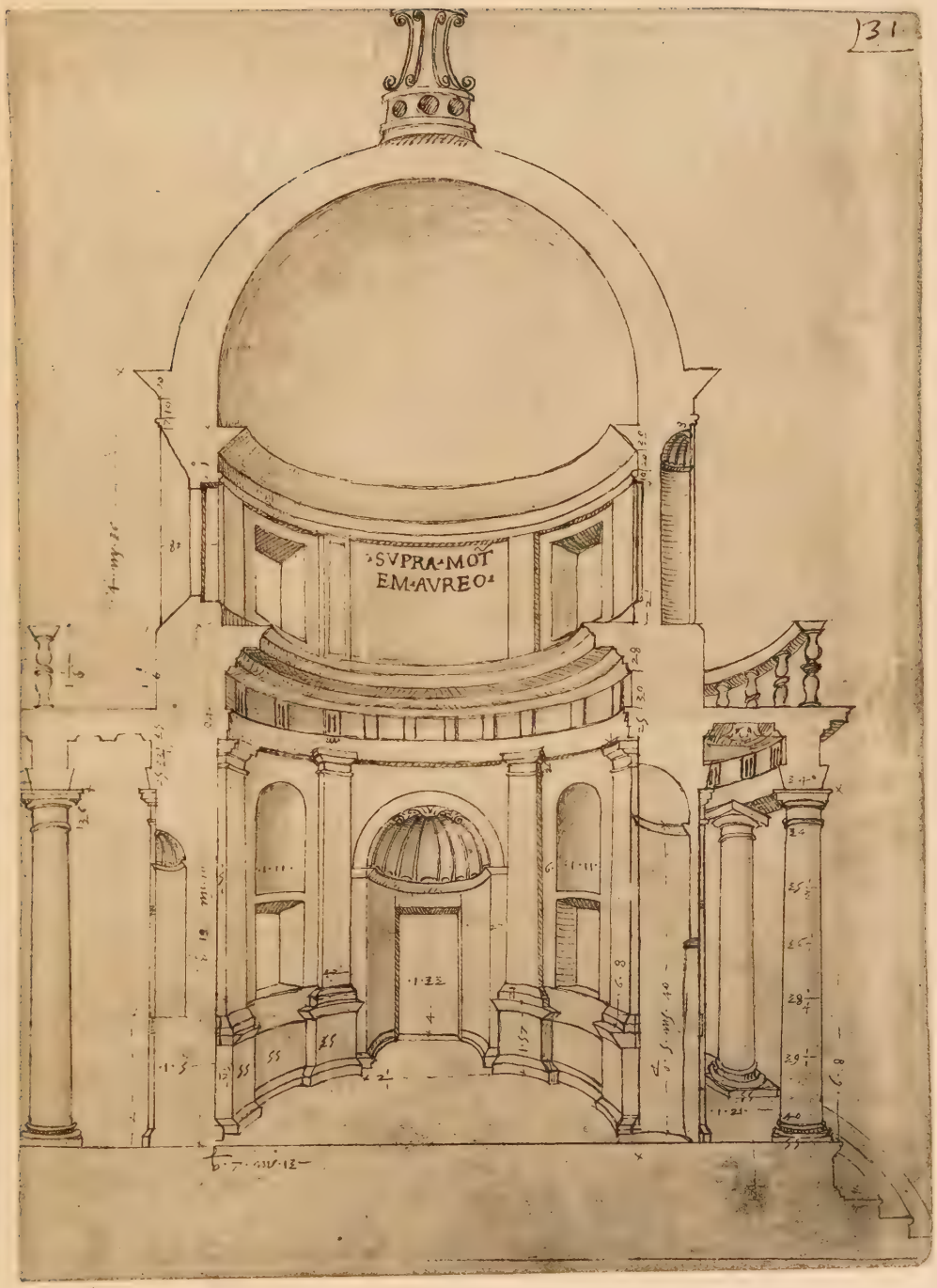
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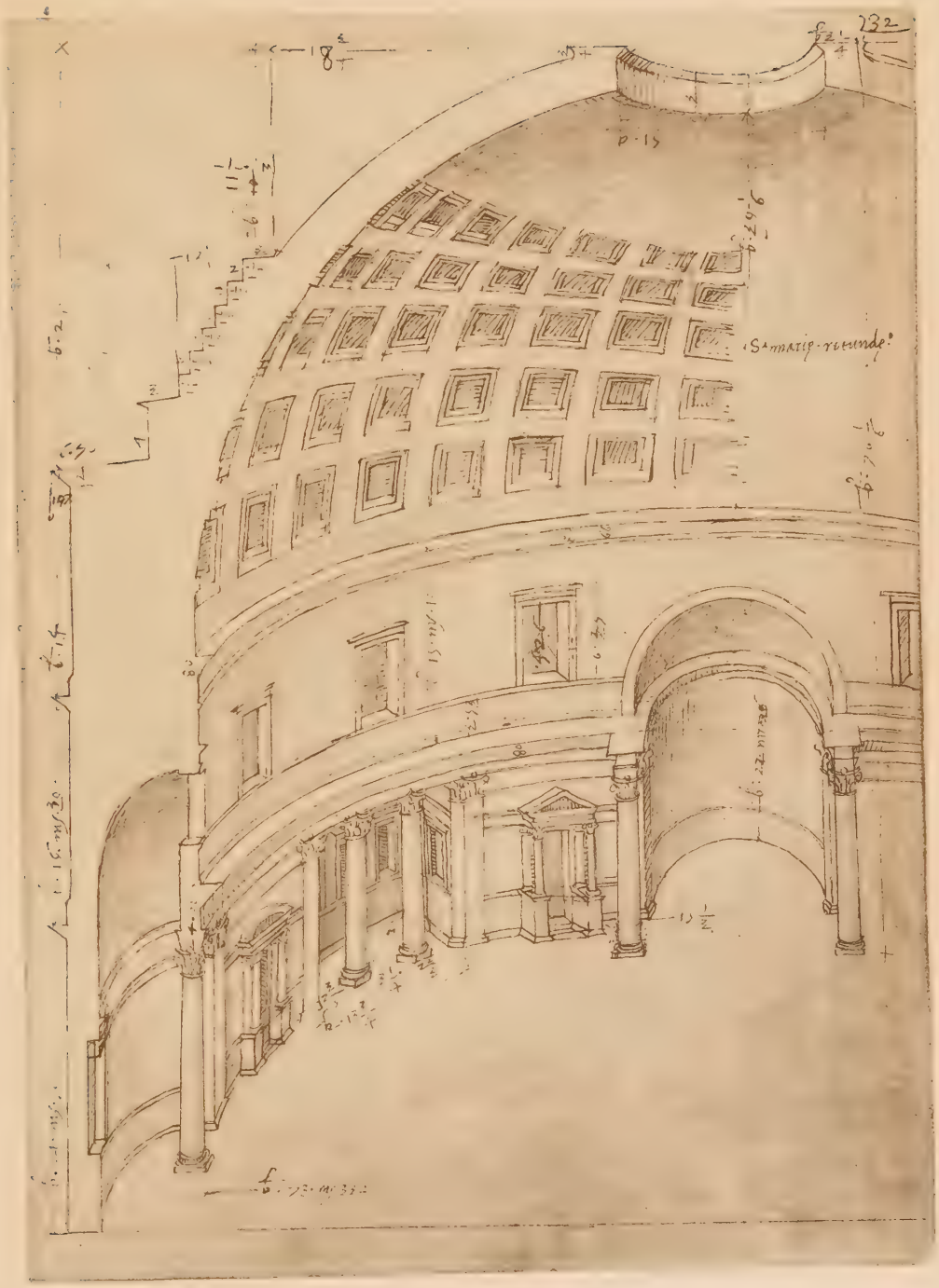
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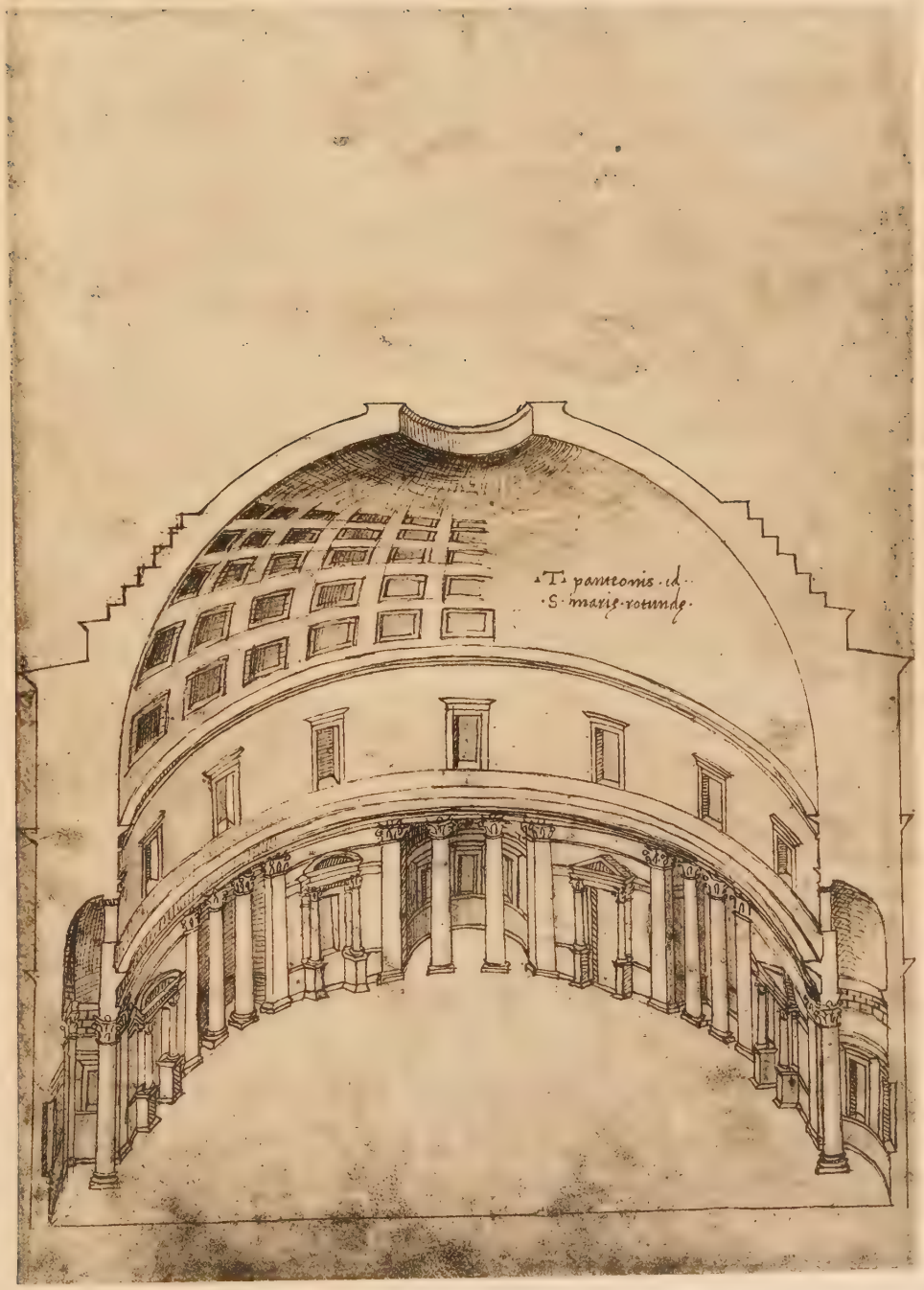
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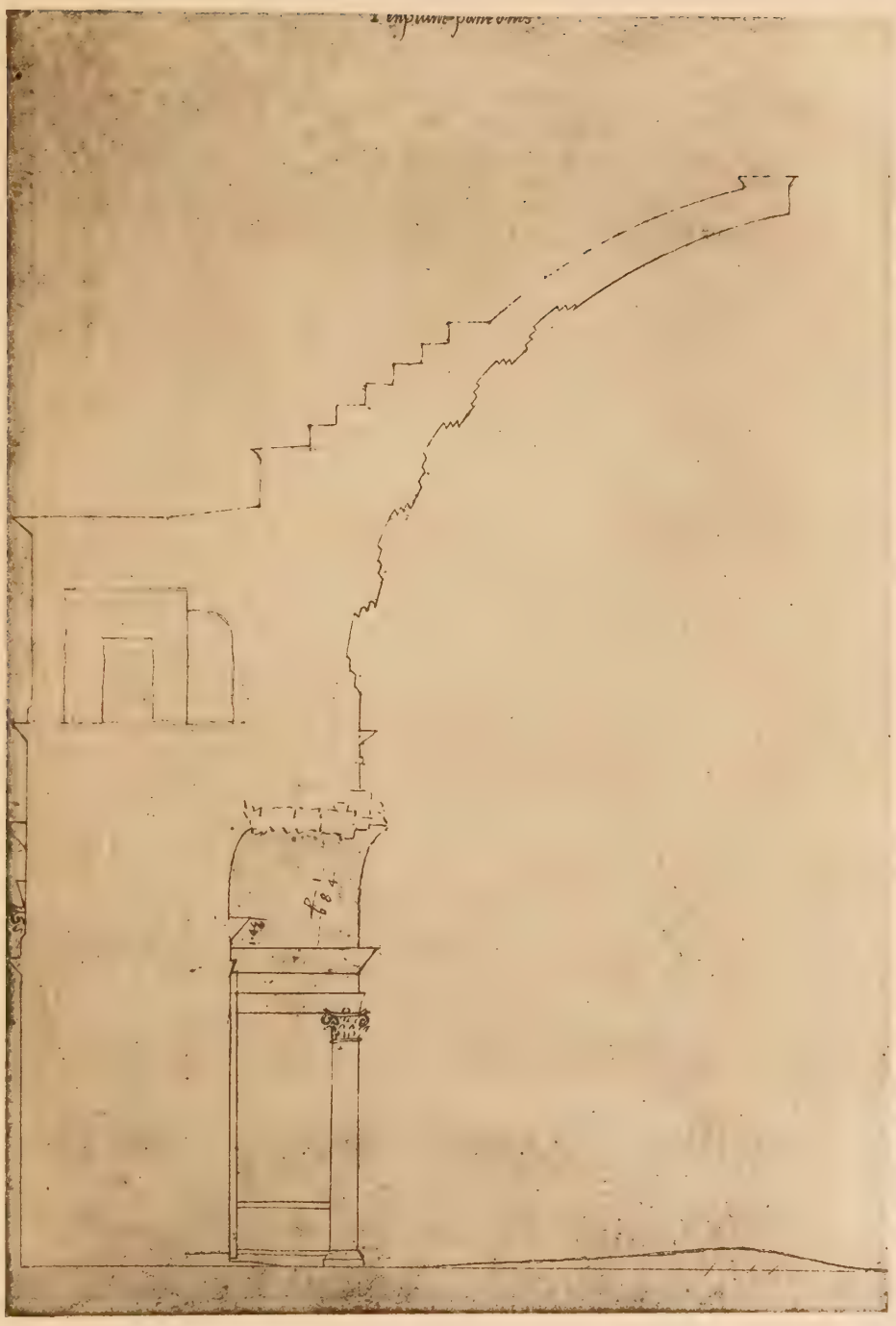

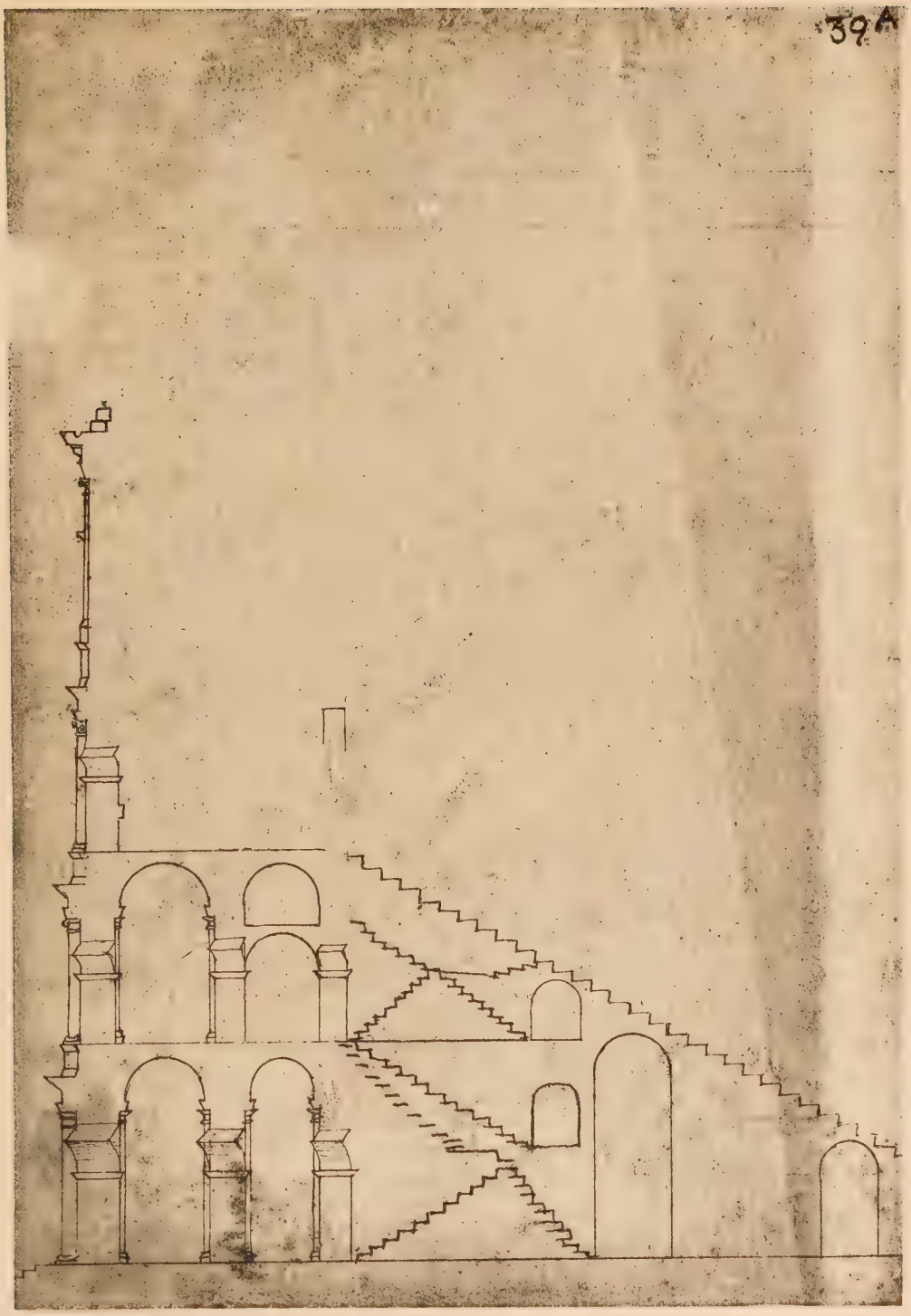

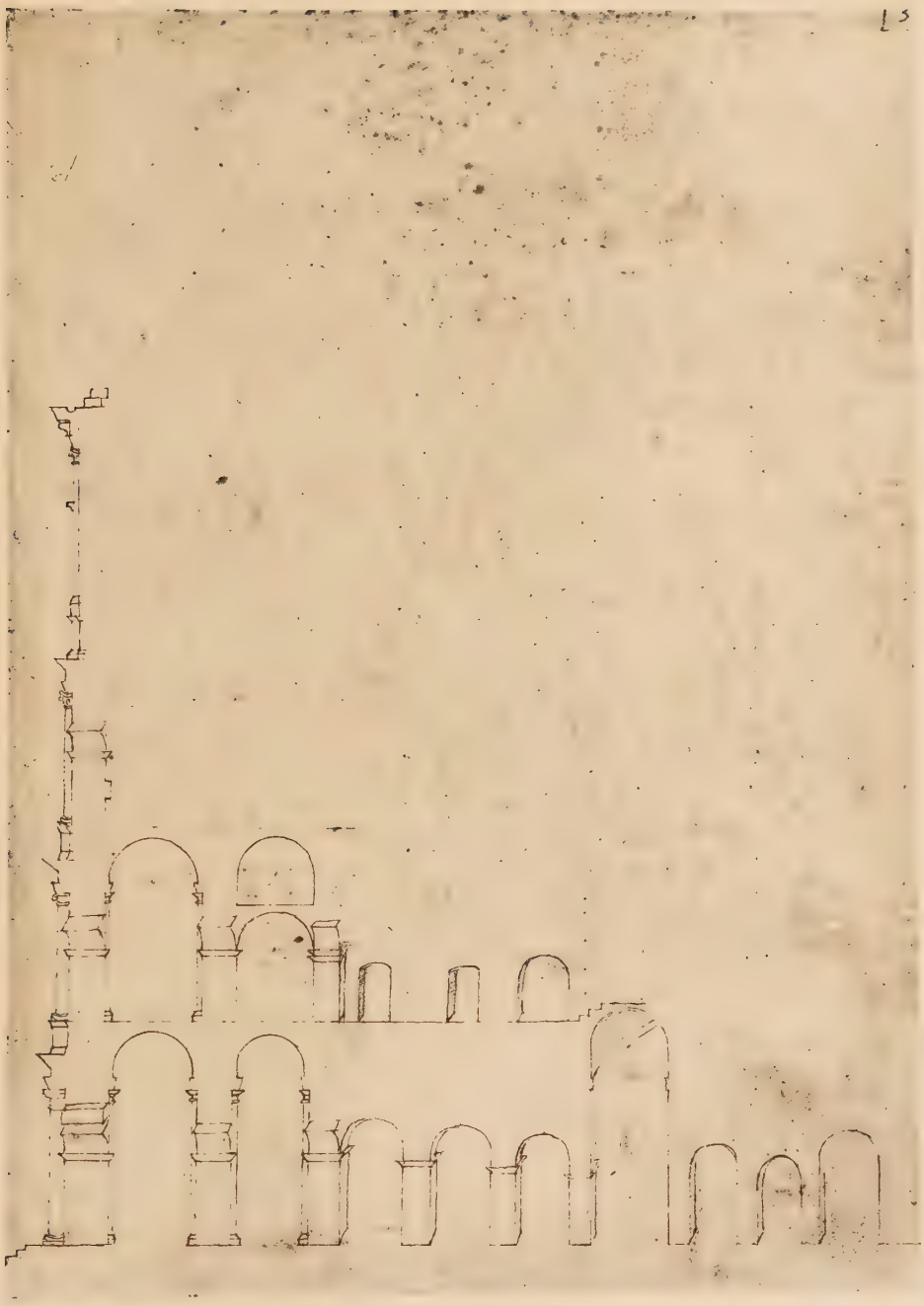

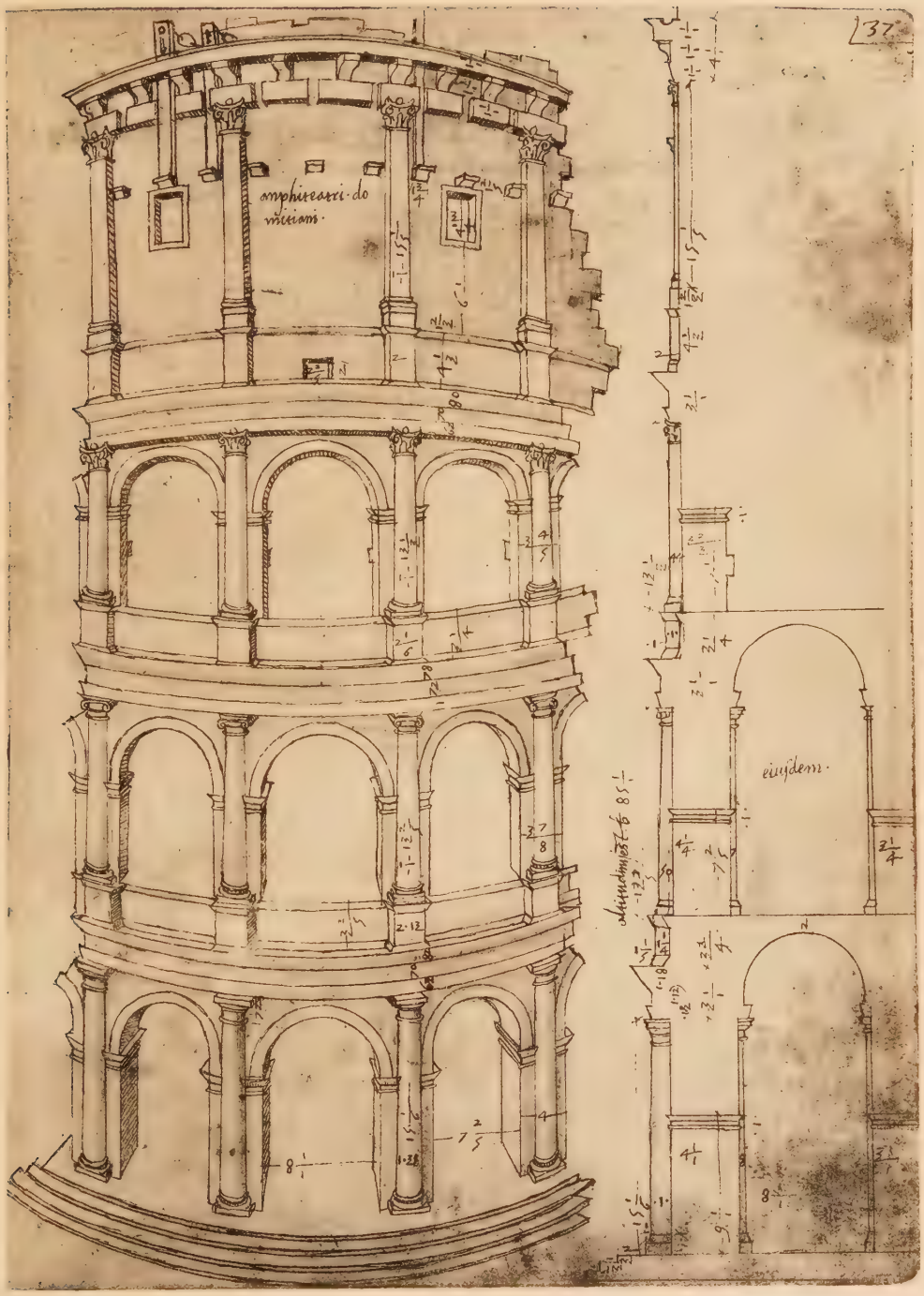
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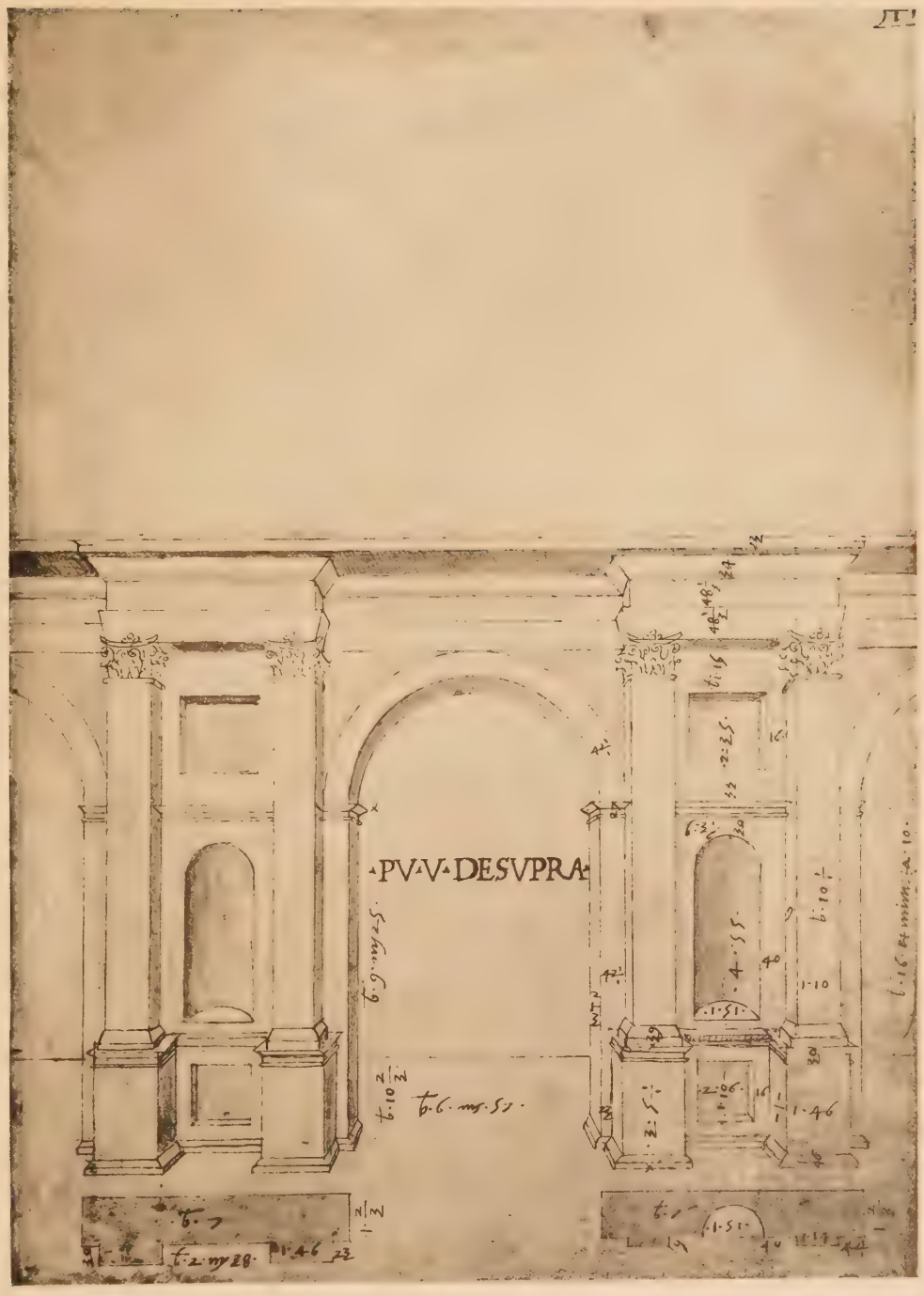
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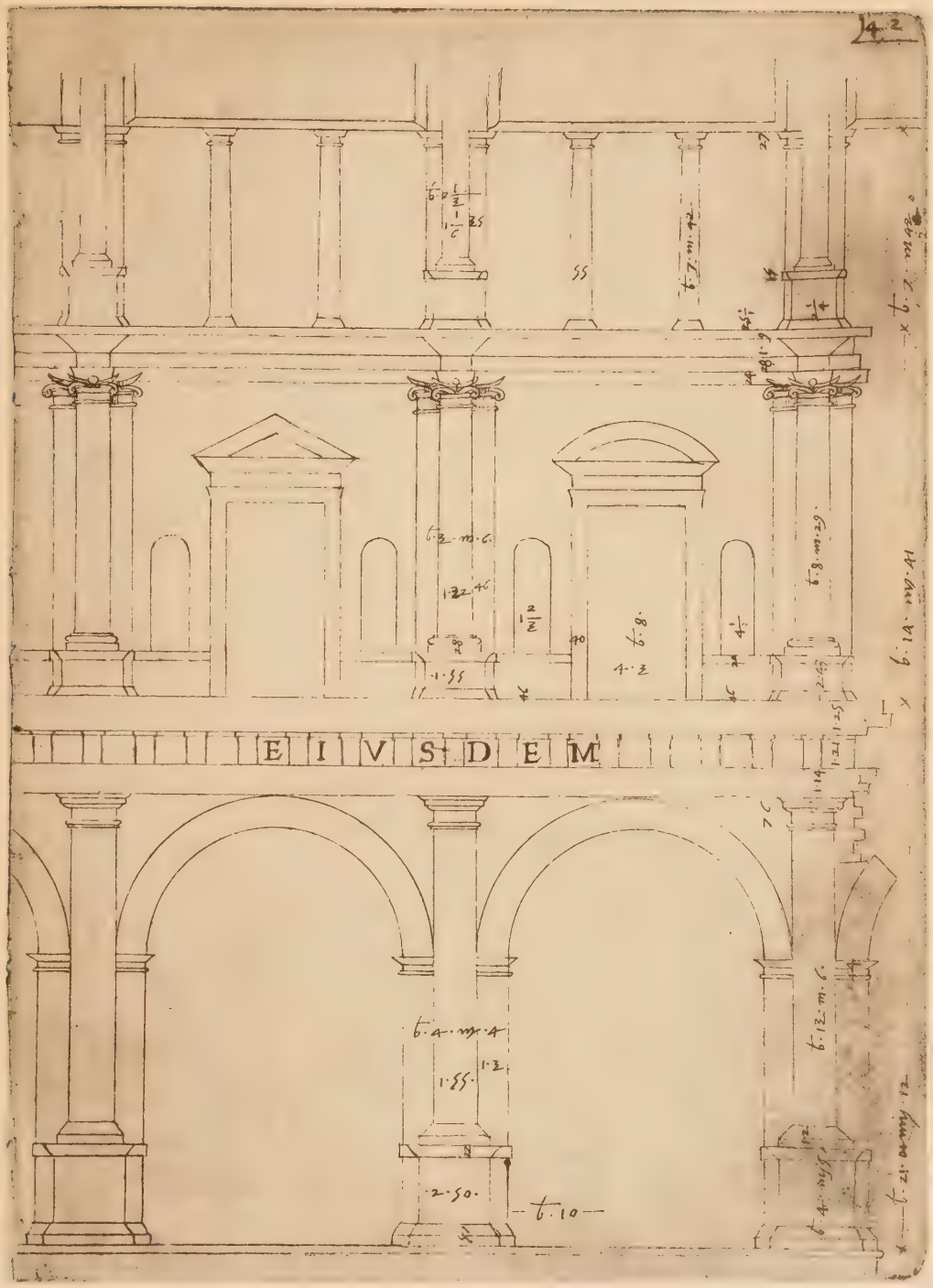
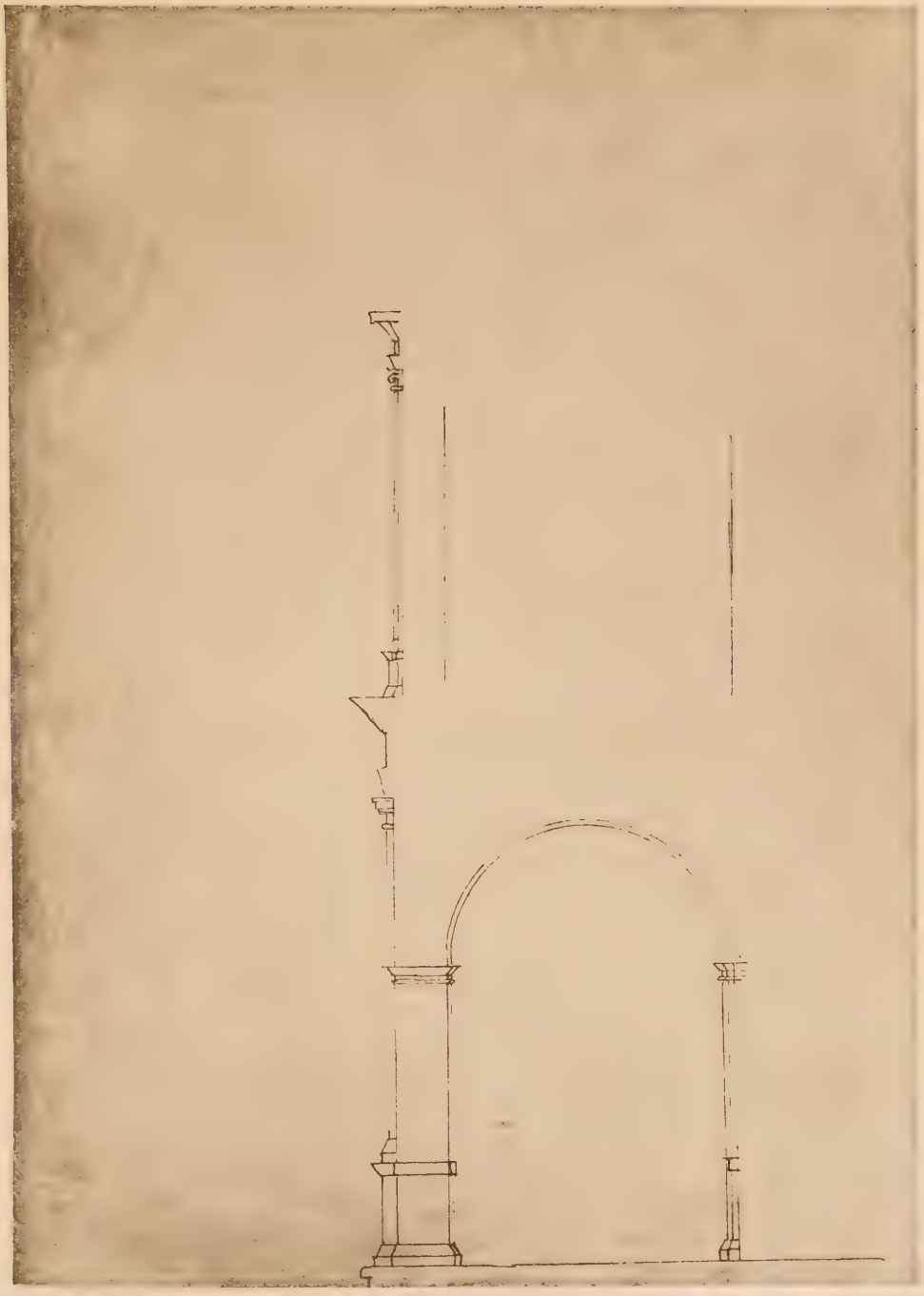

E I V S D E M



Lett.ra d'Andrea Conero à Bernardo Ricellai in proposito dell'Horolog.o Solare Antico Romano qui à lato designato.

Mag.co m.o Bernardo. Io remando con M.o hieronimo di Albici lo modello dello horologio antiquo lo quale si trova in Casa diceriti Gentilhomeni Romani, chiamati della Valle, cosa per certo bellis.a Esso horolog.o è di marmo bianco et ha le figure di dodici Segni celesti di rilievo, e così li quattro Canalli, doi per banda, li doi quali non sano nel modello, sono in tutto simili à quelli, vi sono le parole di ciascuno Mese erano scritte sotto i Segni, parte si leggono e parte sono guasti, come vederete nella Carta, dove sono scritte le parole empiano tutto de ciascheuno Segno, et non come voi vedete le scritte appresso cessi Segni nel Modello per Horologio hauete à fare. Vi mando Carte 4 Nella 1.a è la grandezza d'esso horologio Nella 2.a le figure, a guardar iusto lo mezo di Leuante, e mezo di. Nella 3.a la figura a guardar iusto lo mezo fra Mezodì, et Ponente. Nella 4.a la figura dello Cauo di esso horologio, e bisogna stia iusto uerso mezo dì. A me non accade dare altra informatione, se non de quella parte, dove hanno a essere le figure del resto seguirete lo Modello prim.o di sop.a di sotto, cioè dove stanno li segni, e le Scritture non accade sia cominciato conquel di sopra Ne ancora bisogna sia di marmo, per mentre ui metteresti scritture cosa niuna di sotto, cioè le quantità delli dì, e delle Notti imitando lo antique, perche saria falso e torria la riputatione di esso Horologio. Nella 1.a figura linee a.d. d. e lo mezo delle larghezza dello horologio, e così viene a essere la metà della linea nella tabula la quale linea guarda verso mezodì, et è tirata da Leuante à Ponente. a.g. è la grandezza quanto à entra lo cauo f. e lo centro del cauo f.g. è la grandezza con quale esce lo cauo. e.d. è equale. a.d. è la grandezza delle doe facce una tra Leuante e Mezodì, l'altra tra Mezodì, e Ponente. l. h. è l'altezza dell'horologio h.k. è la sua grandezza che viene fora nella figura secundo a e loco dello gnomone a.b. e la grandezza di esso gnomone. Nella 3.a similmente a. è il loco dello gnomone a.b. la grandezza di esso. Nella 4.a a. loco del gnomone a.b. la grandezza di esso Ma ha d'auuertire che l'horologio uostro sia di marmo bianco perche l'ombra si discerna nello. lo Cauo uo debbe essere descritto con grandezza di Sesto, cioè che el Sesto che harà à descriuere lo sia aperto secundo la linea f.g. della prima carta, dove sotto altramente l'horologio uerria falso li gnomoni della secondo e 3.a Carta debbano essere nelli loci predetti operpendicolari, sopra la superficie della Carta. Quando sarà miso in figura nel Cauo. a linea drita che si tirarà de e.ad.d. partita per mezo li deue peruenire la extremità del Stilo cioè gnomone cioè b.

Le linee Meridiane cioè nela figura 2.a e 3.a b.e. e nela 4.a a.e. deueno essere perpendicolare sopra lo horizonte.

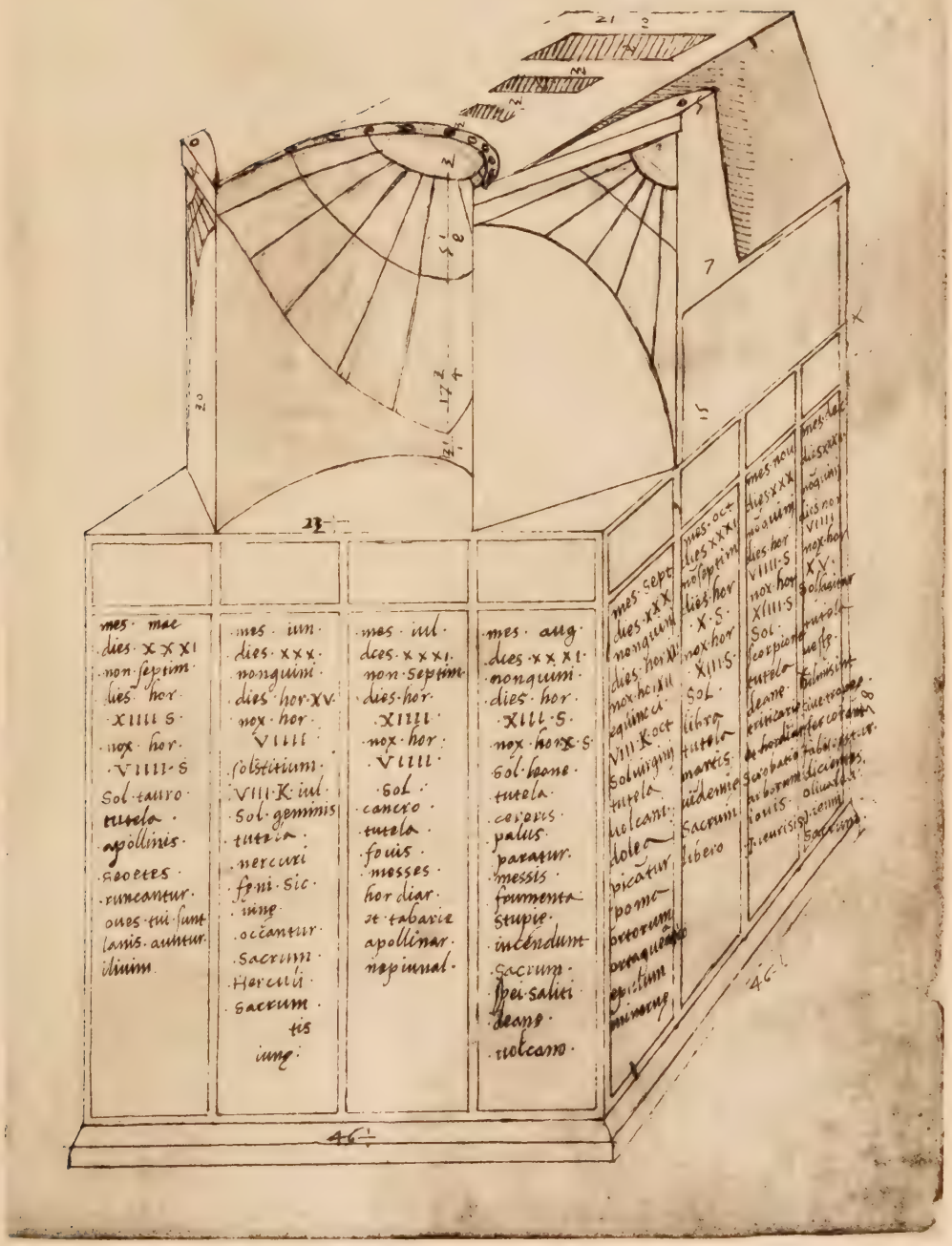
La figura che si tirata certa linea da un canto Dareste a m.r Alexandro Pacci e ricomandandomi a S.S. Altro non accade scriuere, pure uni dubitanete scriuetemi, et io satisfarò per tutto quanto sarà possibile, anzi dubito che non habbiamo honore. Poco conquanta diligentia hauia tirate le linee a V. M.ia mi rac.do 4 infinite uolte. La quale mi perdona se sono stato tardo Romae primo Septembr 1613.

Tutto di V.M. Andreas Conerus.

Nobili et Doct.mo Viro Dno
Bernardo Ricellario tanq
Patri honor.mo

Florentiæ

·HORILOGIVM·SOLIS·ANTICVM·



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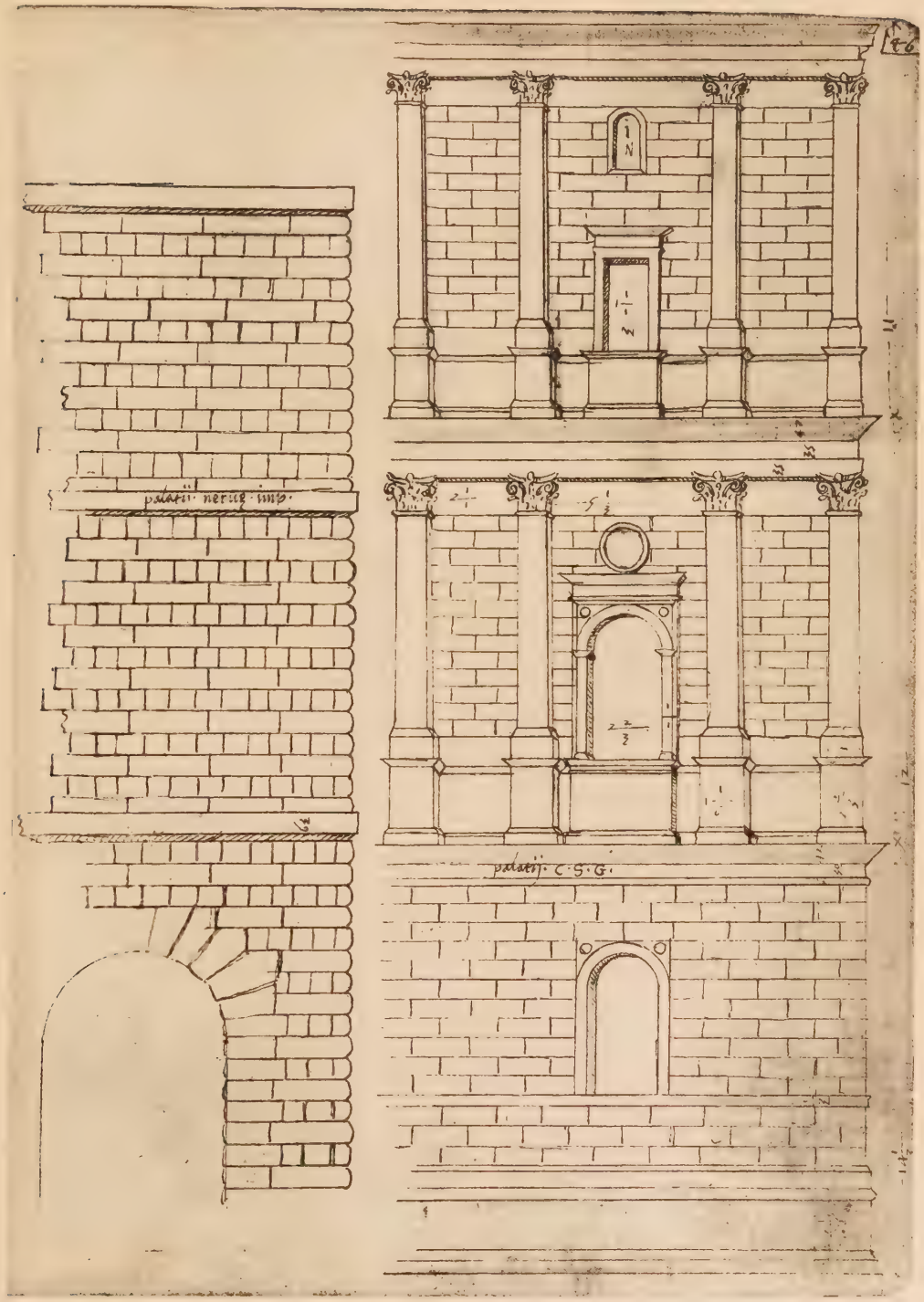
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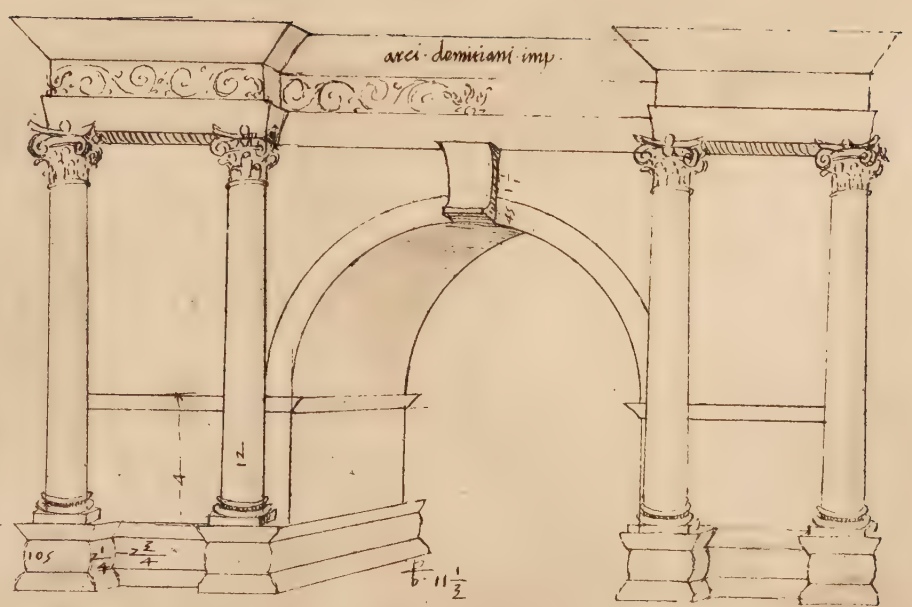
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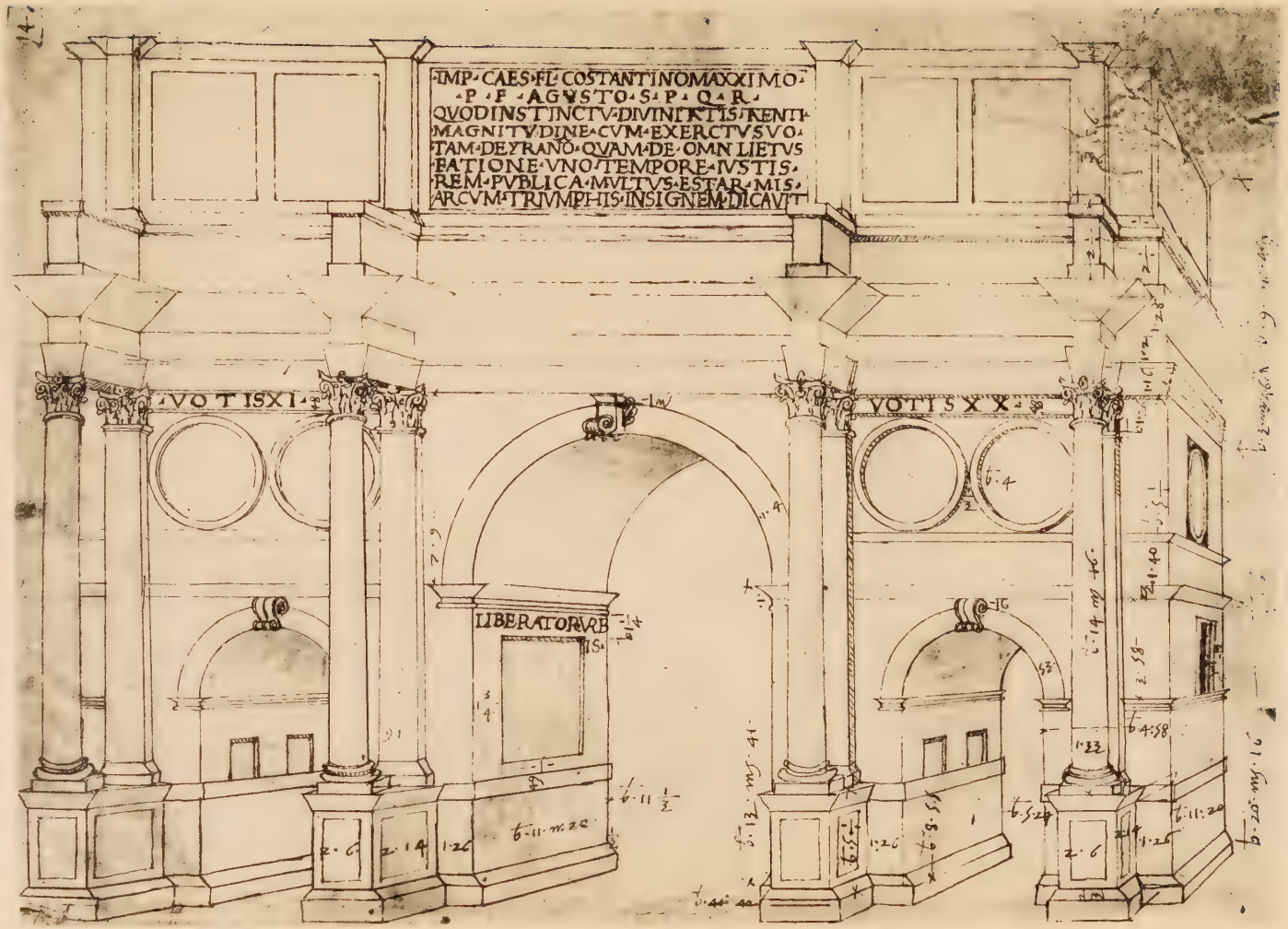
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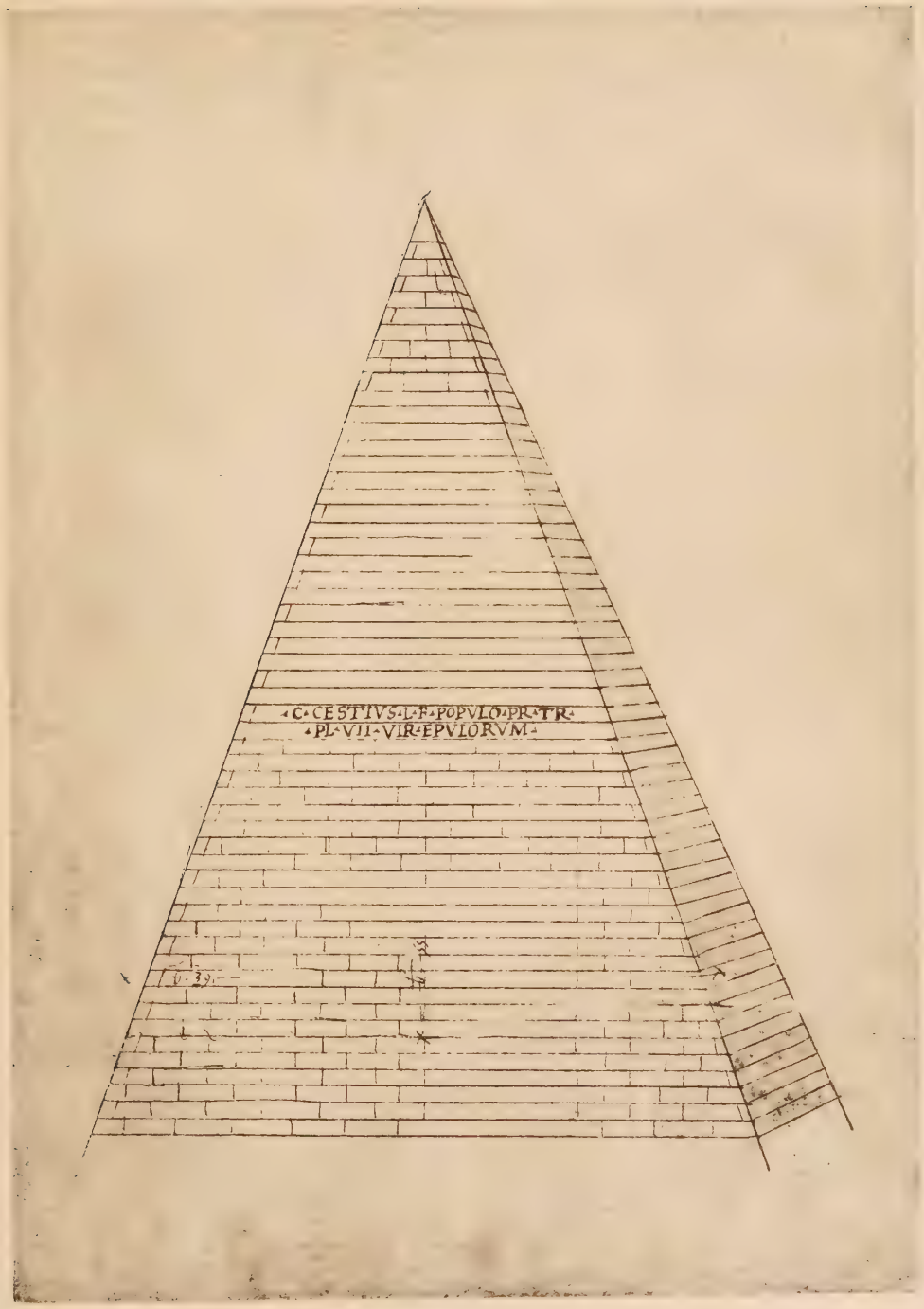
LIBERATORIVRB


C·CESTIVS·L·F·POPVLO·PR·TR·
PL·VII·VIR·EPVLORVM·

SENATVS
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DIVO·TITO·DIVI·VESPASIANI·F·
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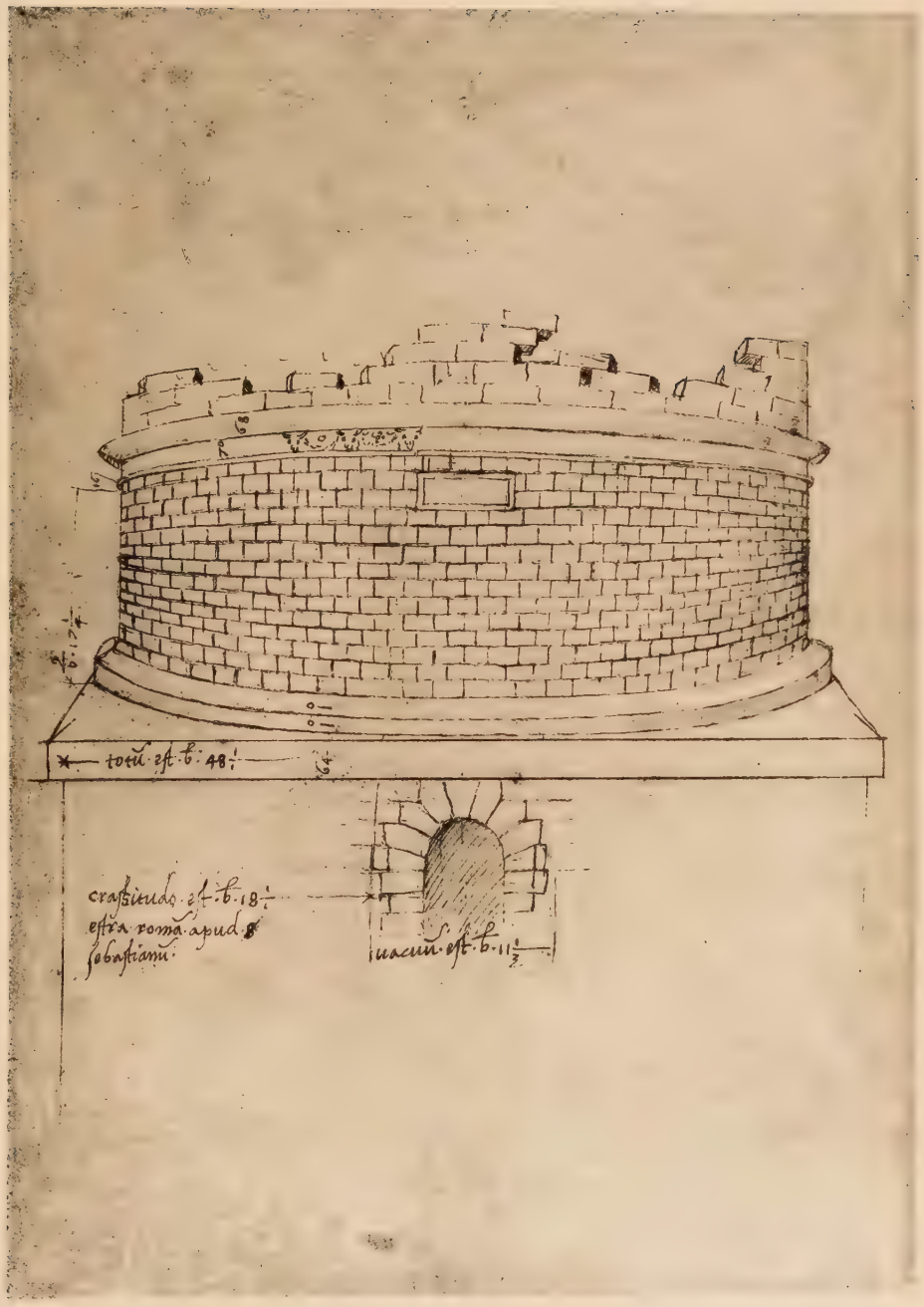
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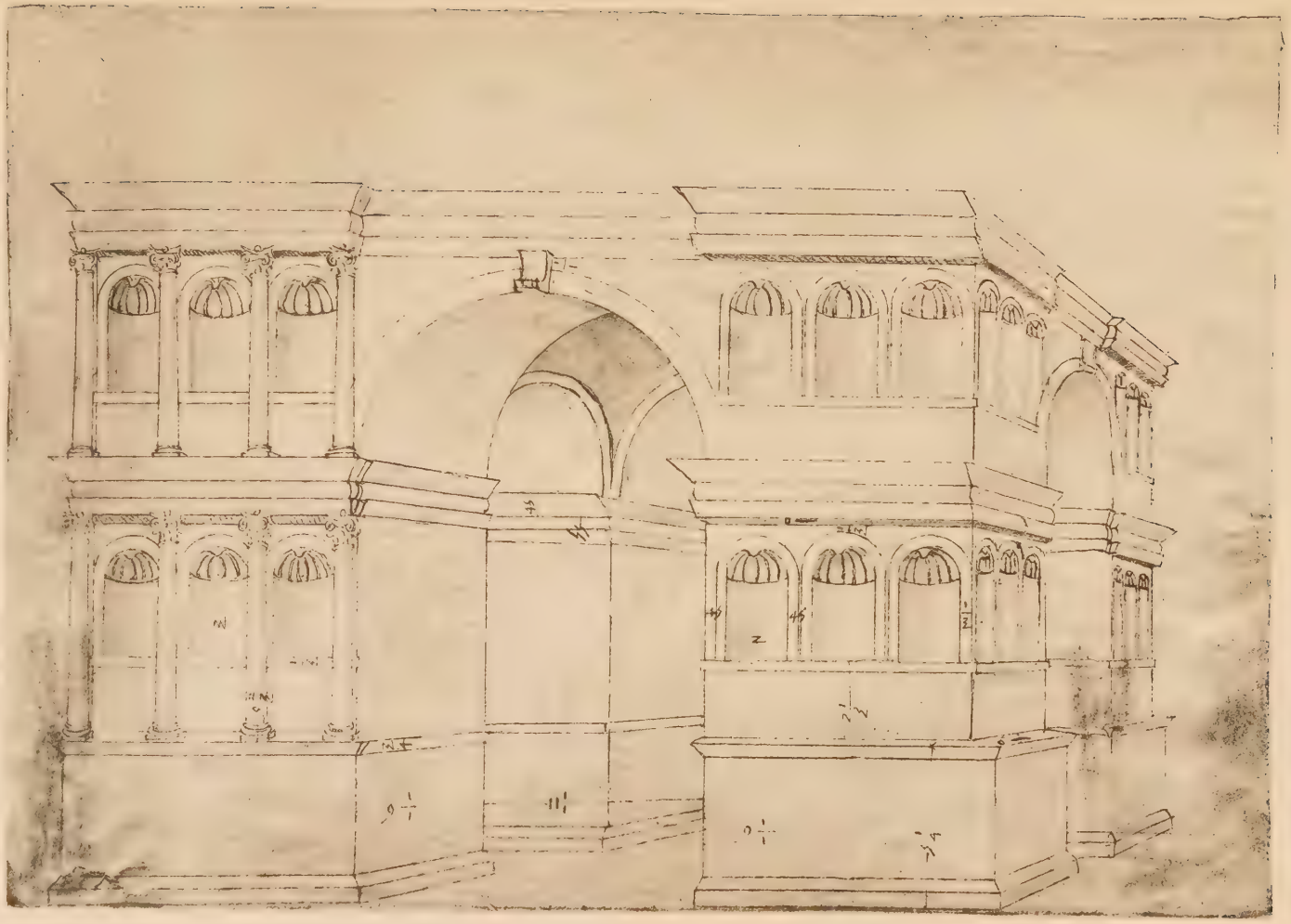

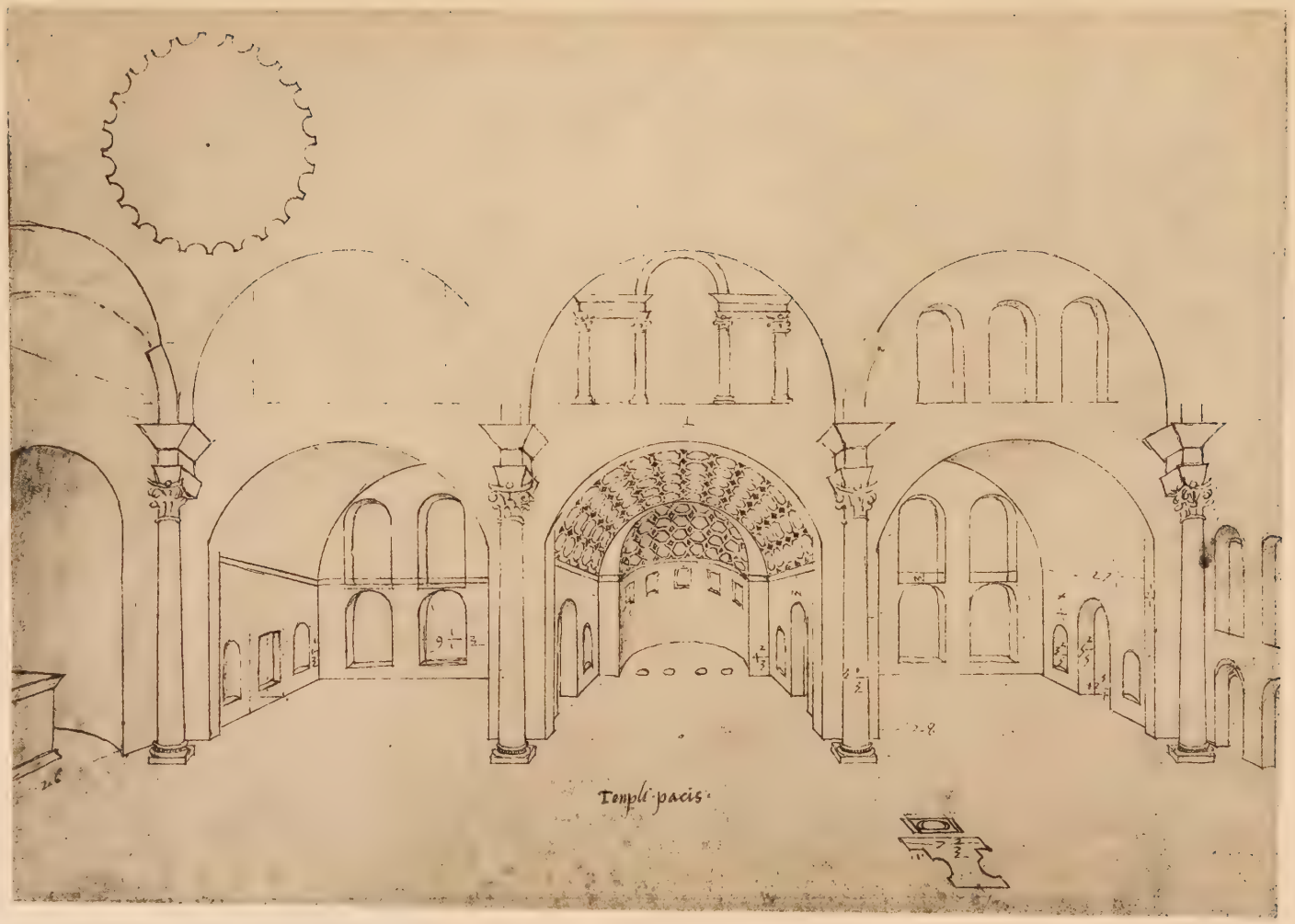
Templi pacis

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imp. caes. m. aurelio. antonino. pio felici aug. trib. potest. VII. cos. III. p. p. procos. fortissimo felicissim
iuliae. aug. matri. aug. mr. castrorum. et [aug. matus. et patriae. et imp. caes. m. aurelii. antonini. pii felic
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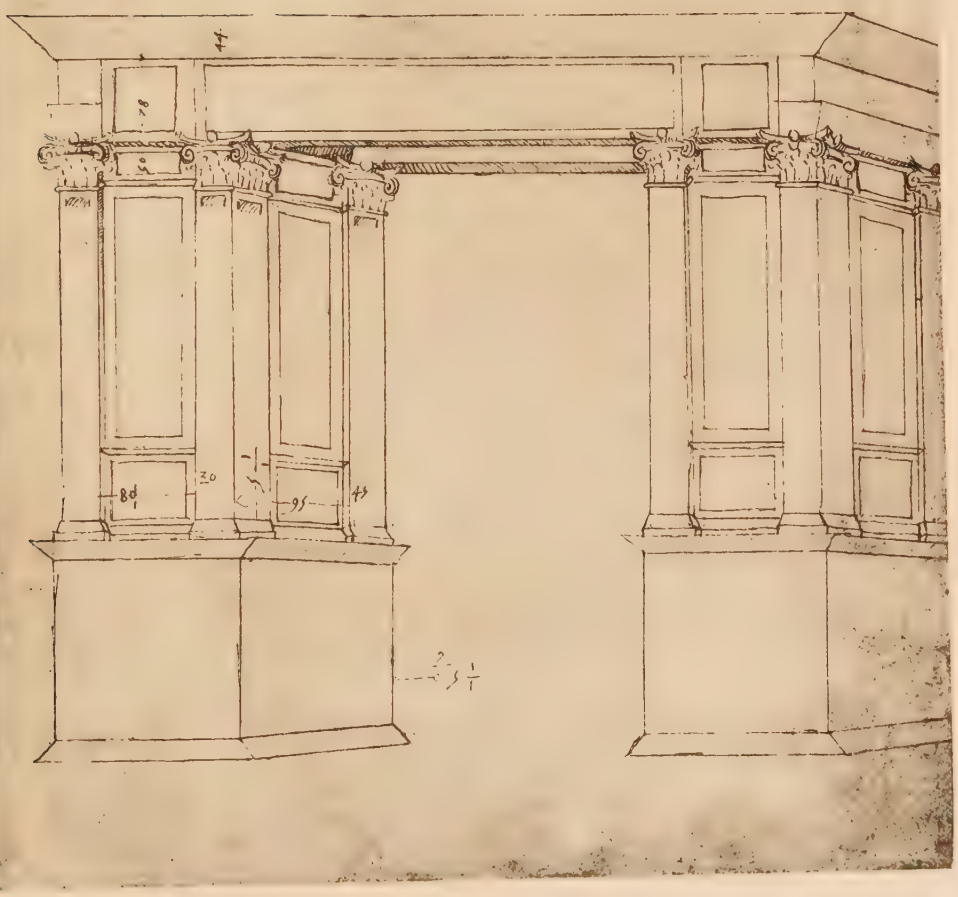

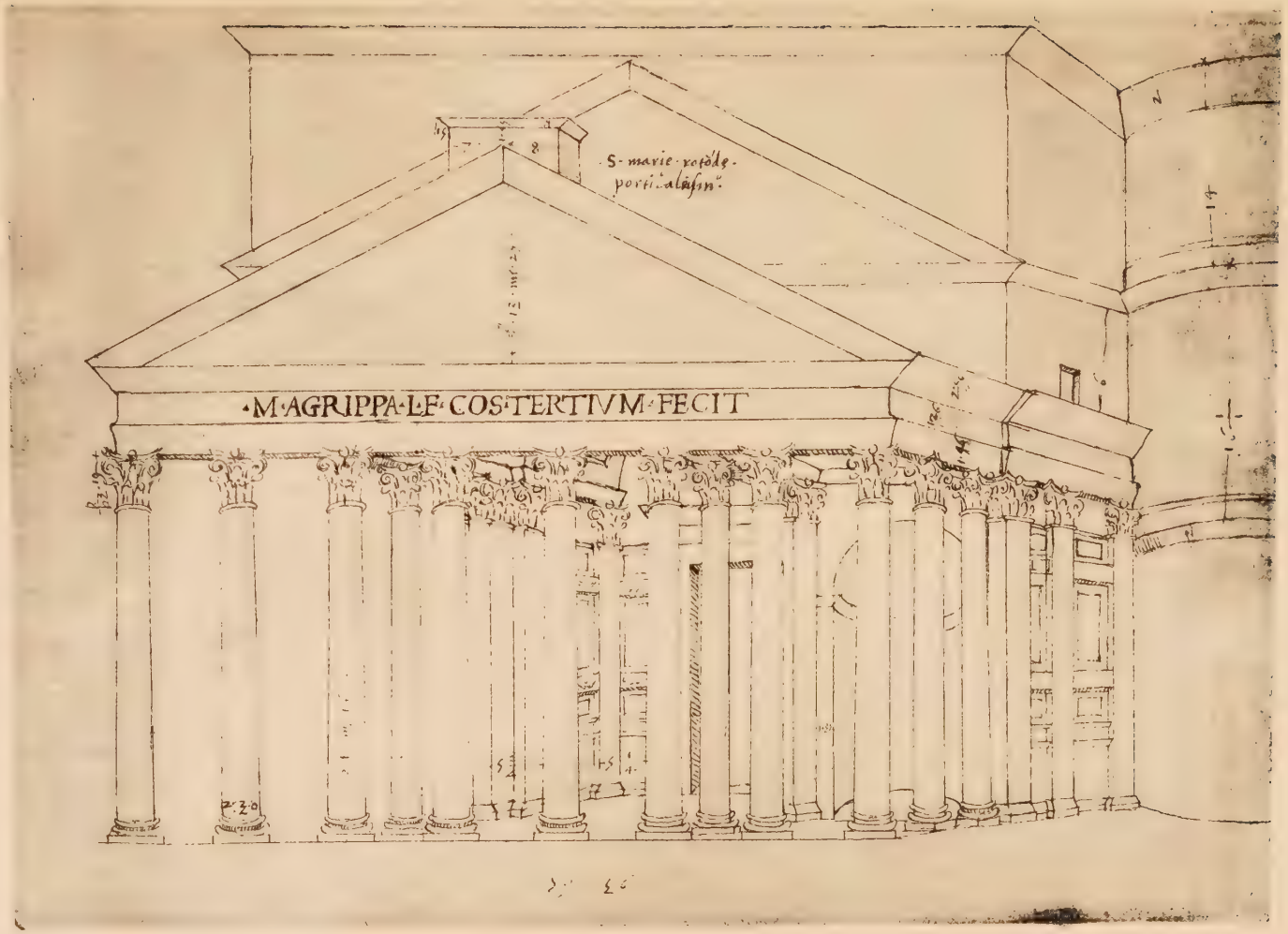
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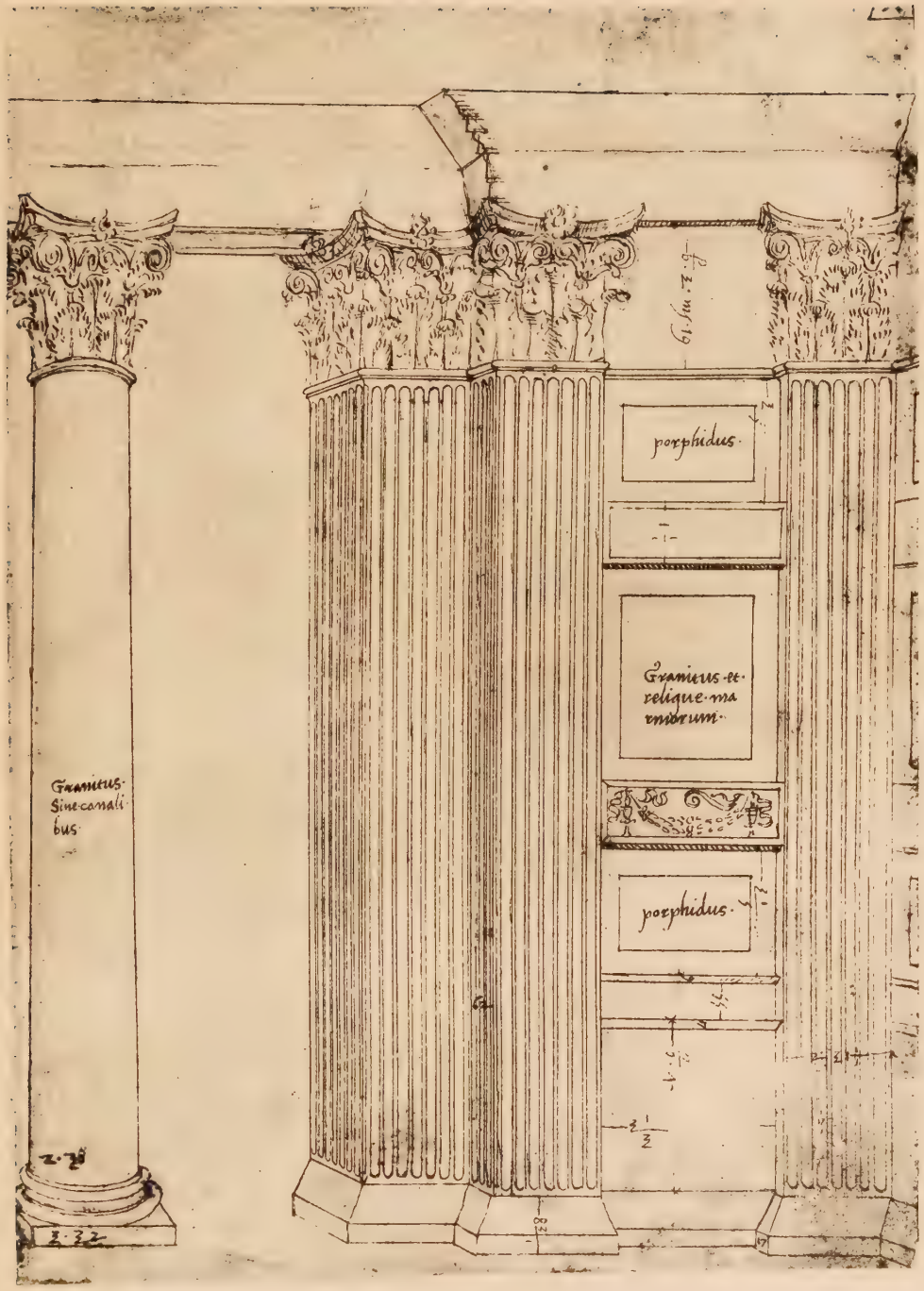
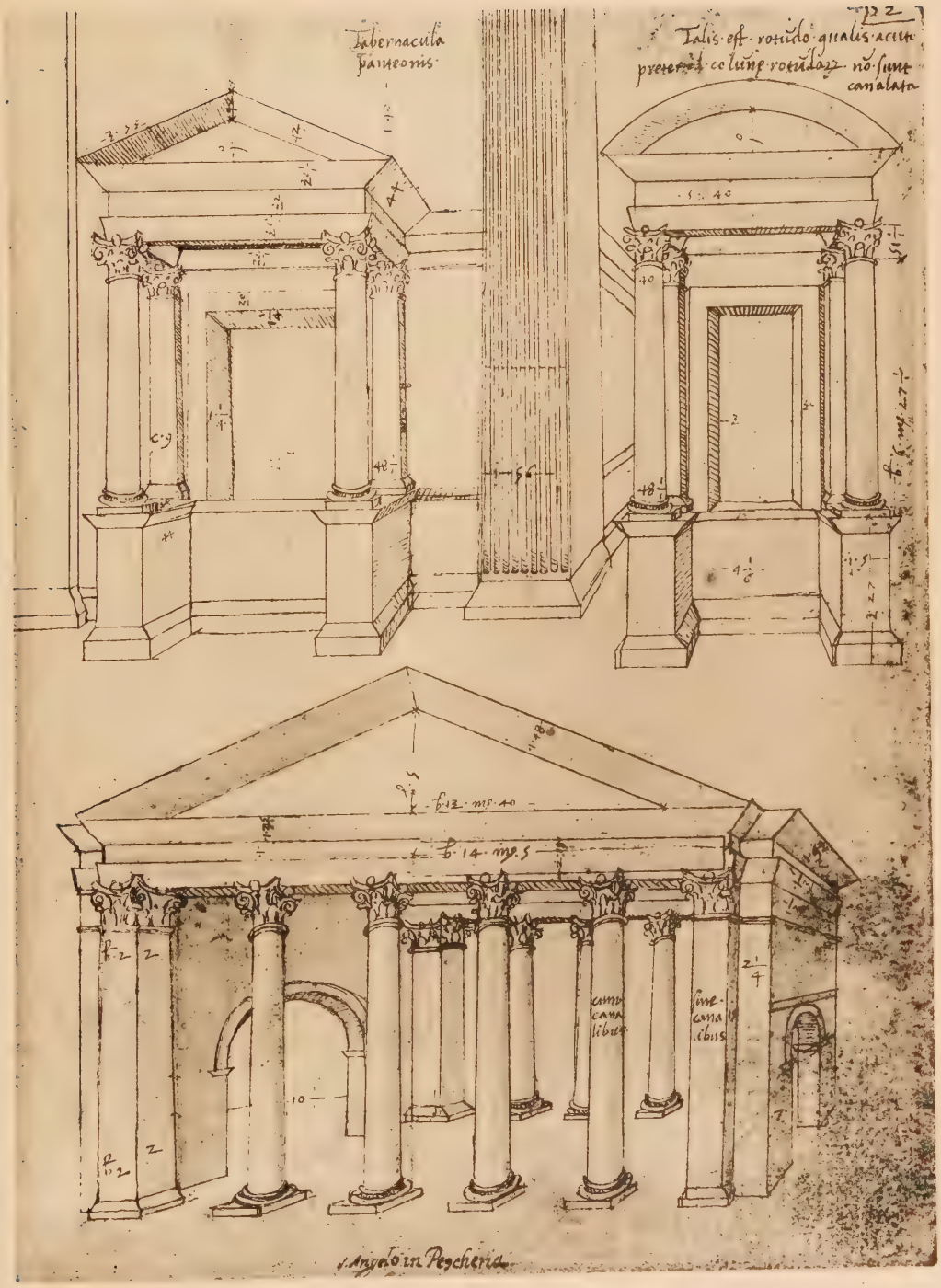
M AGRIPPA LF COS TERTIVM FECIT


porphidus
Granicus et reliquie marmorum
porphidus
Granicus sine canalibus


Tabernacula
fanteonis
Talis est rotūdo aptalis aciliu
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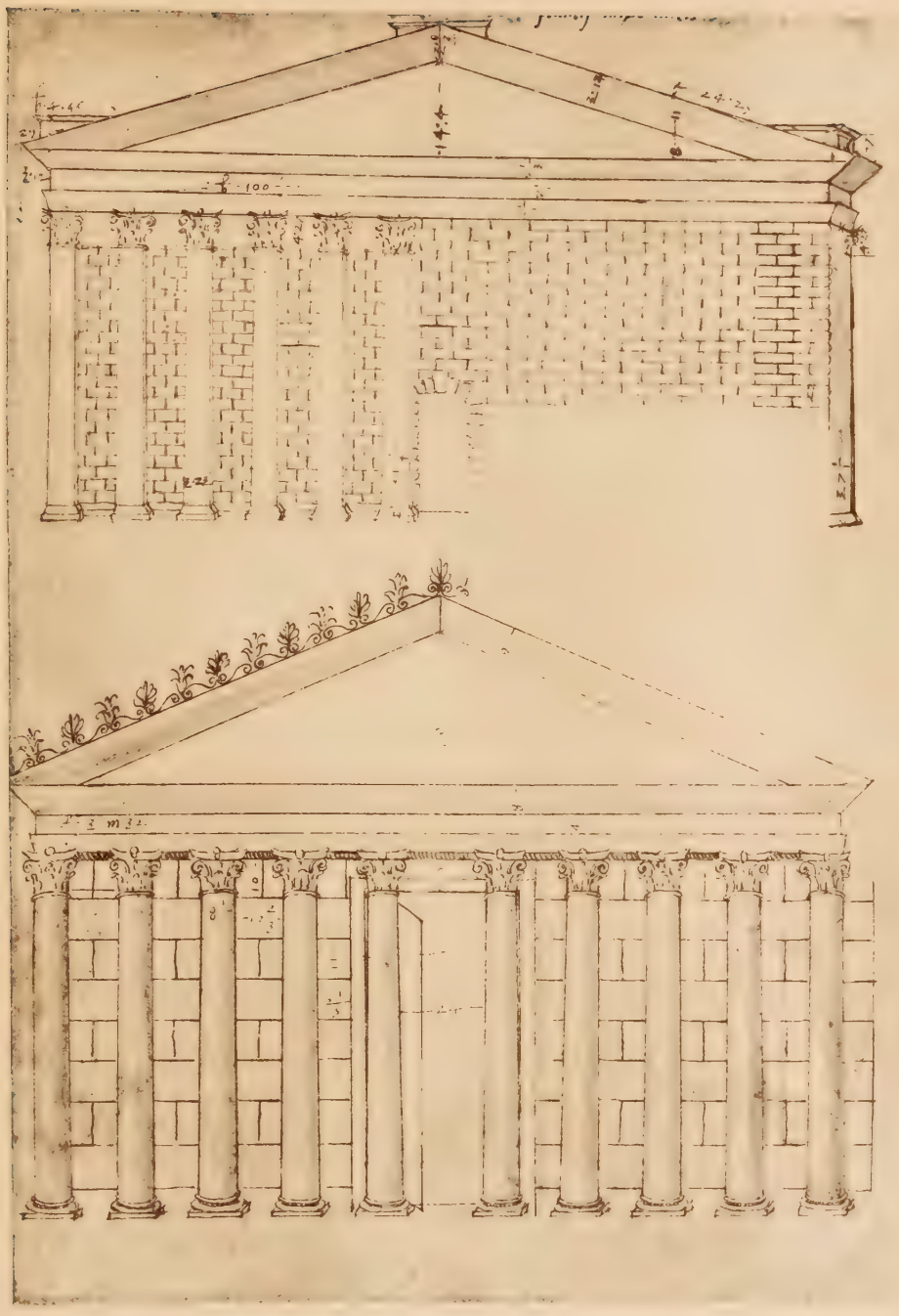
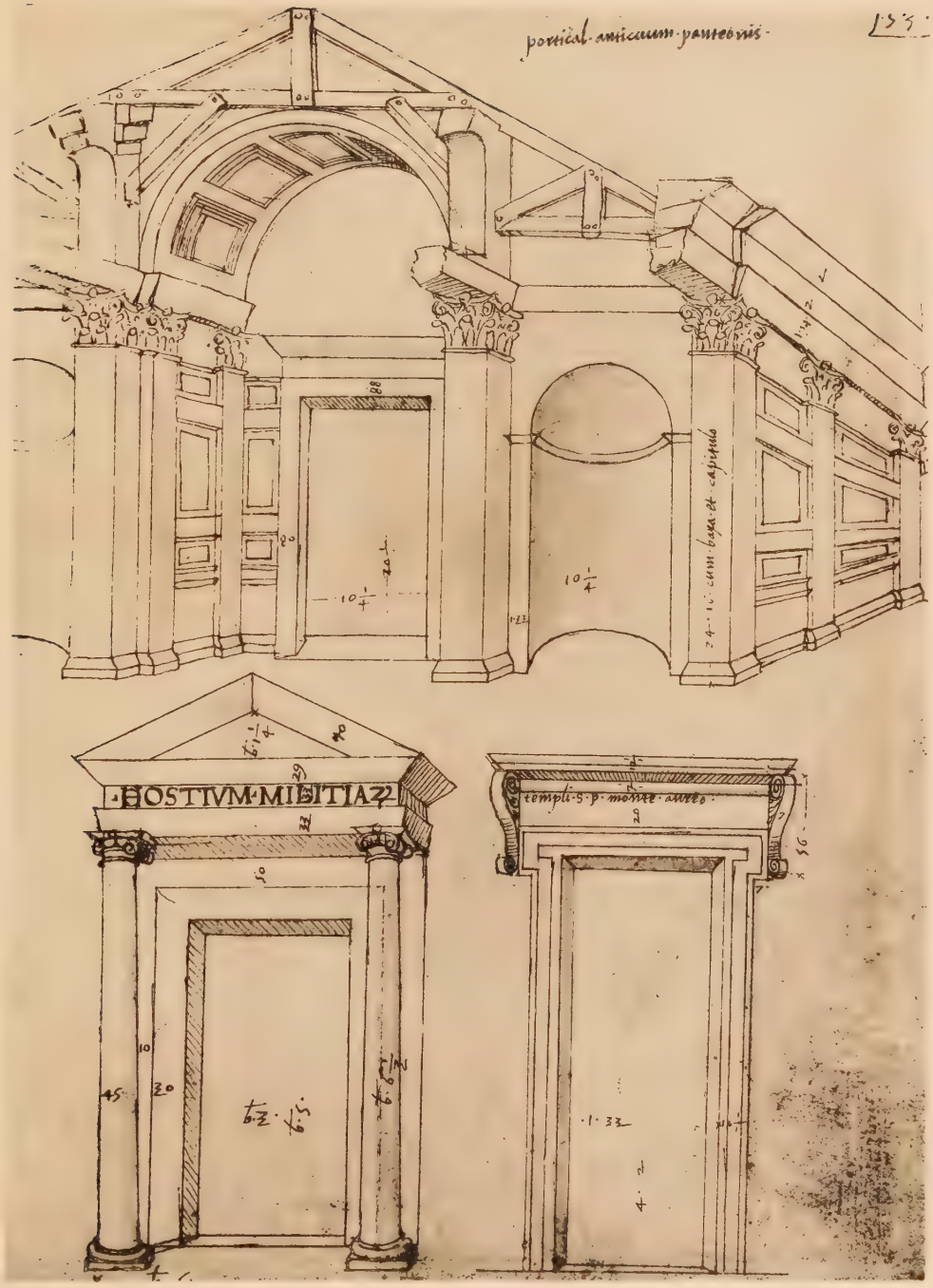
v. Angelo in Pescheria

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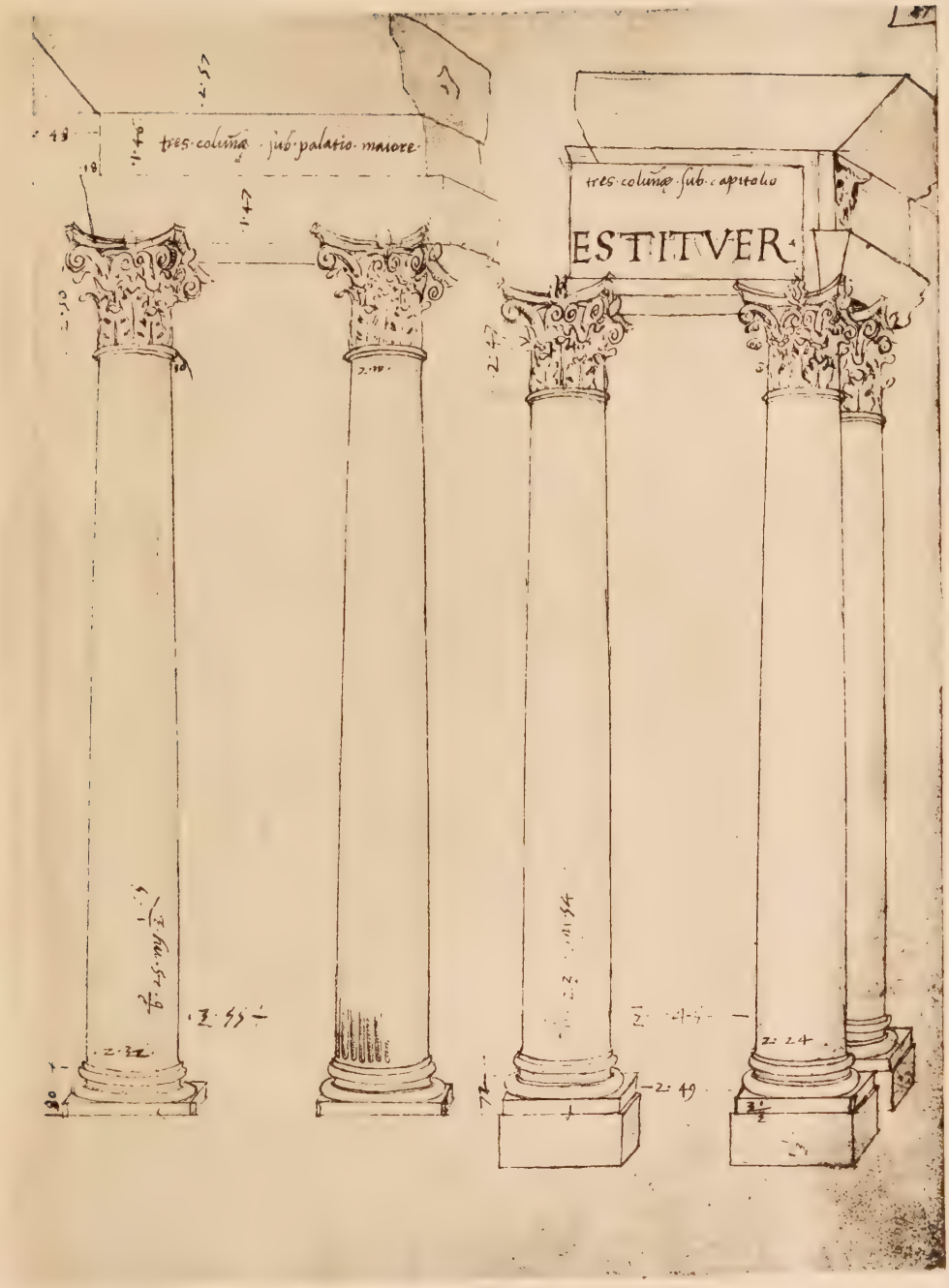
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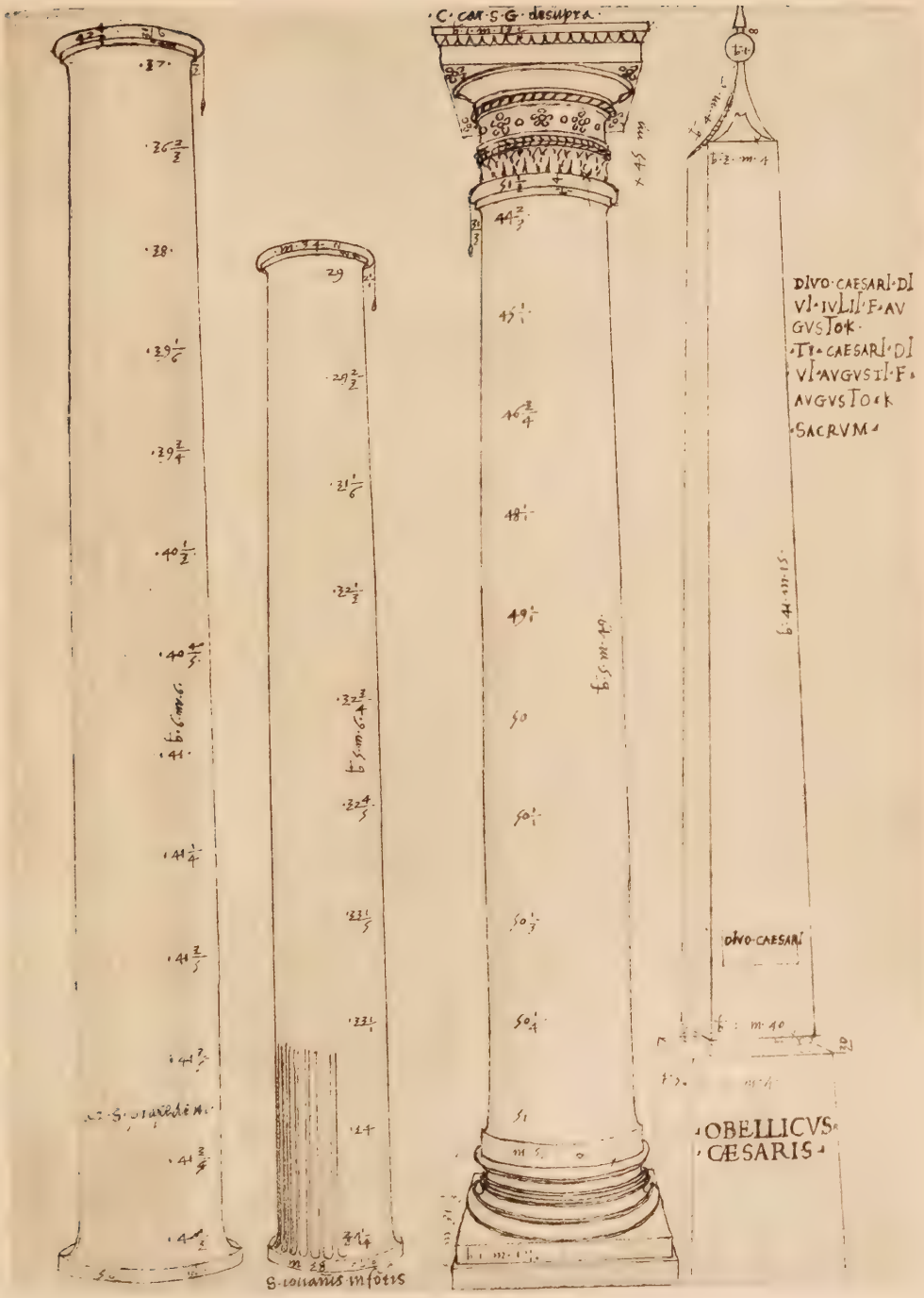
C·car·S·G· desupra
DIVO·CAESARI·DI
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TI·CAESARI·DI
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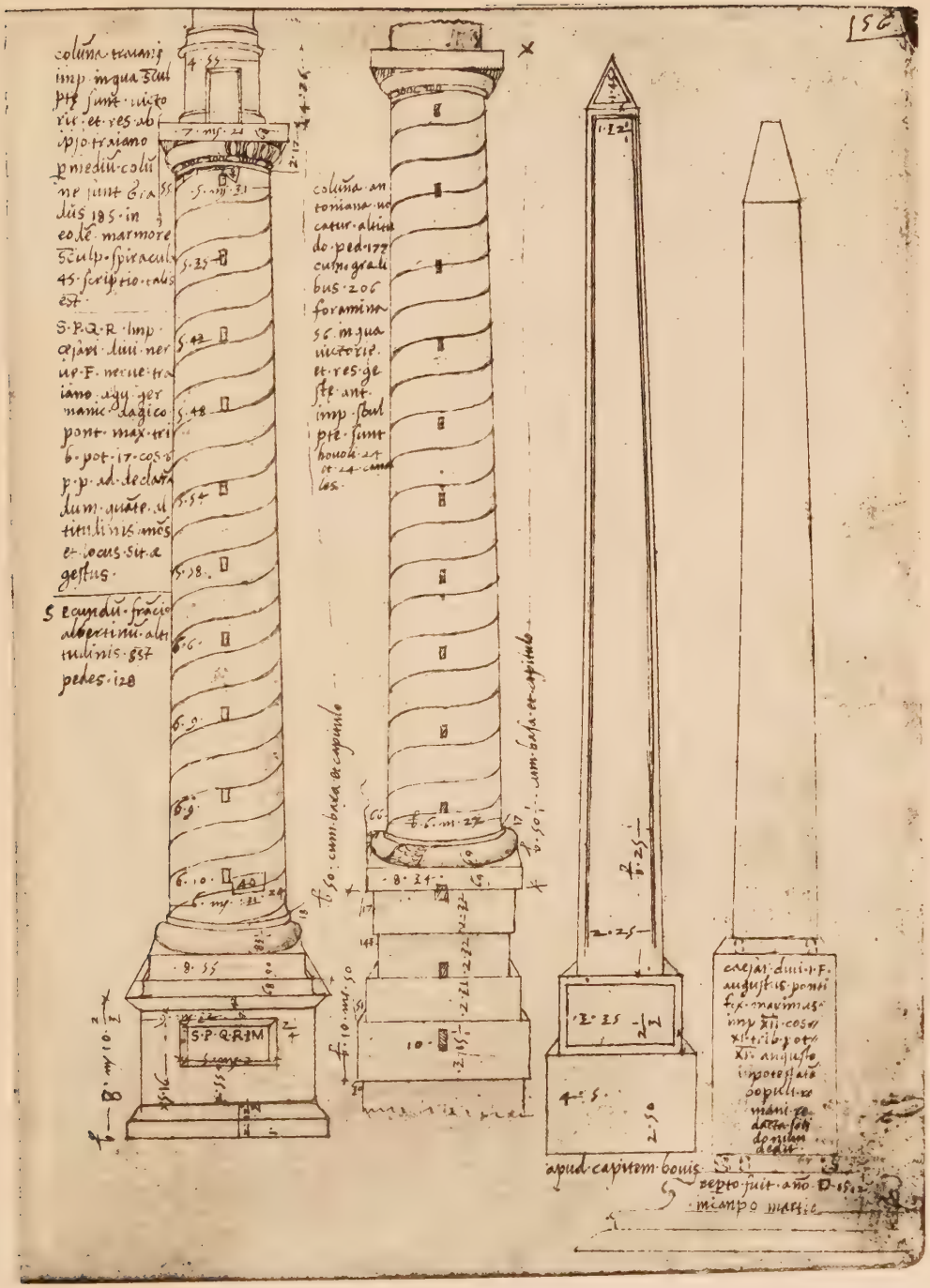
DIVO·CAESARI
OBELICVS
CÆSARIS
S·Iohannis in fotis


152
columna traiani imp in qua sculpte sunt victorie et res ab ipso traiano primediu columne junt gradus 185 in eo de marmore sculp spiracula 45 scriptio calis est
S P Q R imp cesari diui nerue f nerue traiano aug ger manic dacico pont max trib pot 17 cos 6 p p ad declarandum quante altitudinis mons et locus sit agestus
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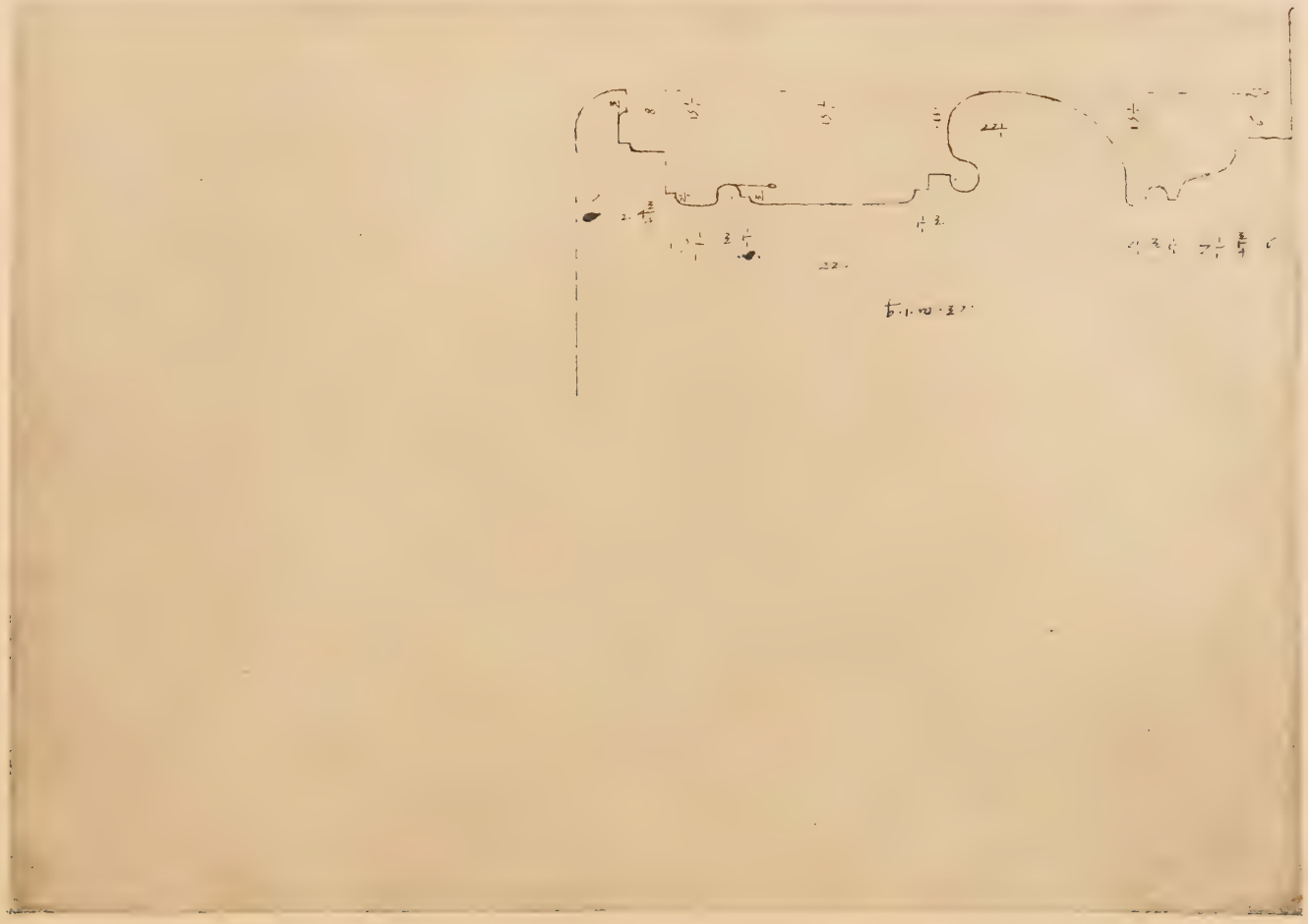

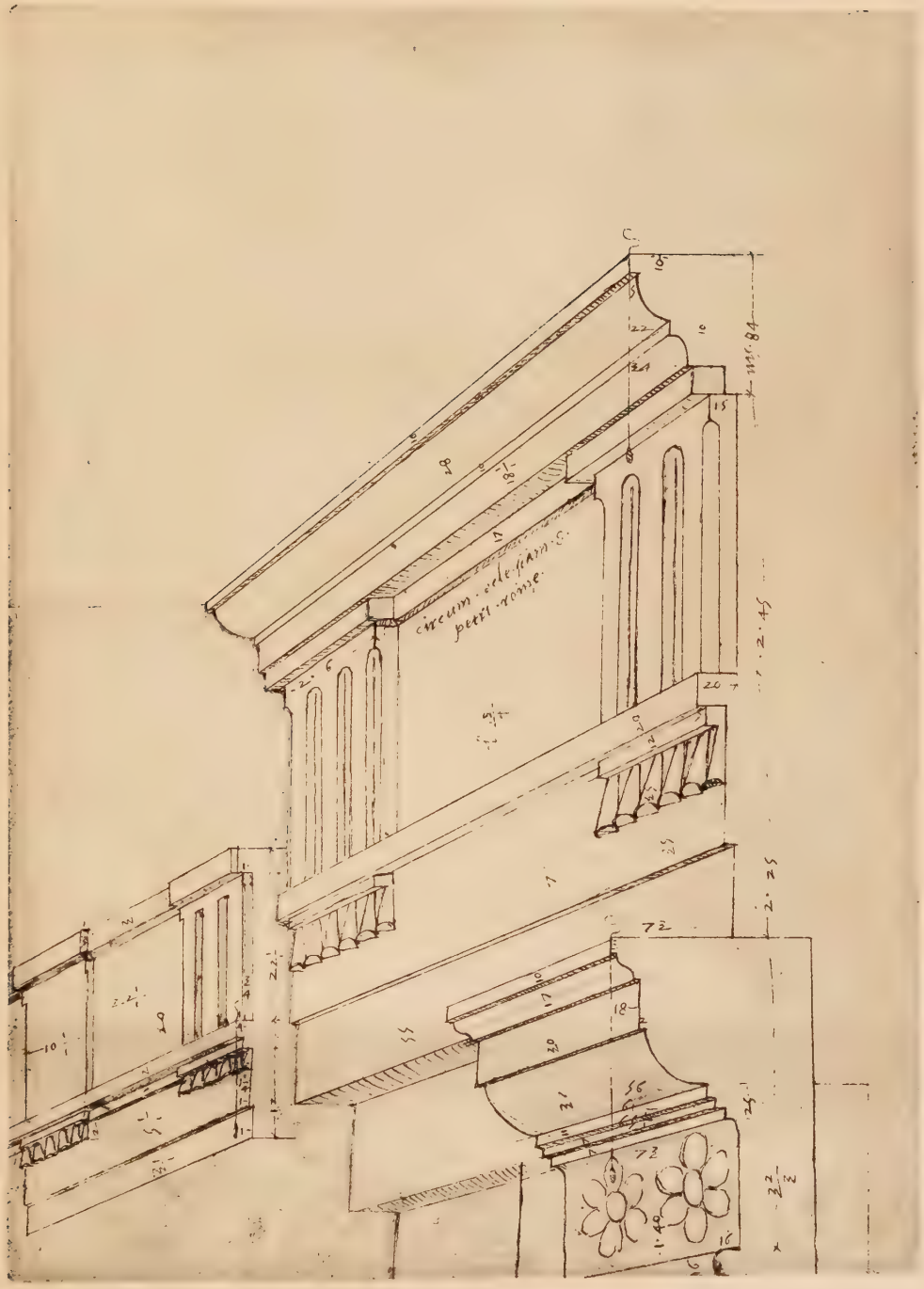
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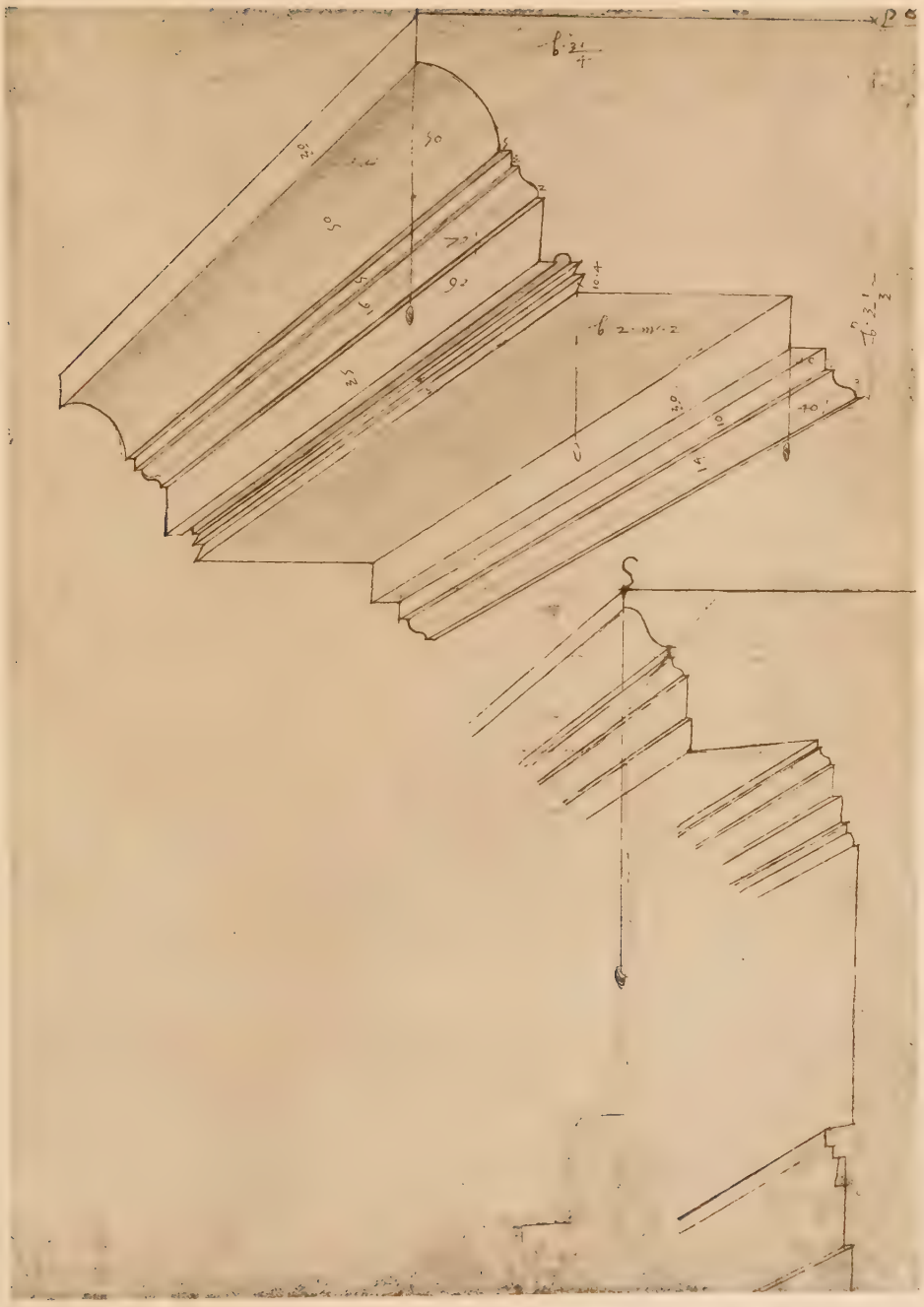

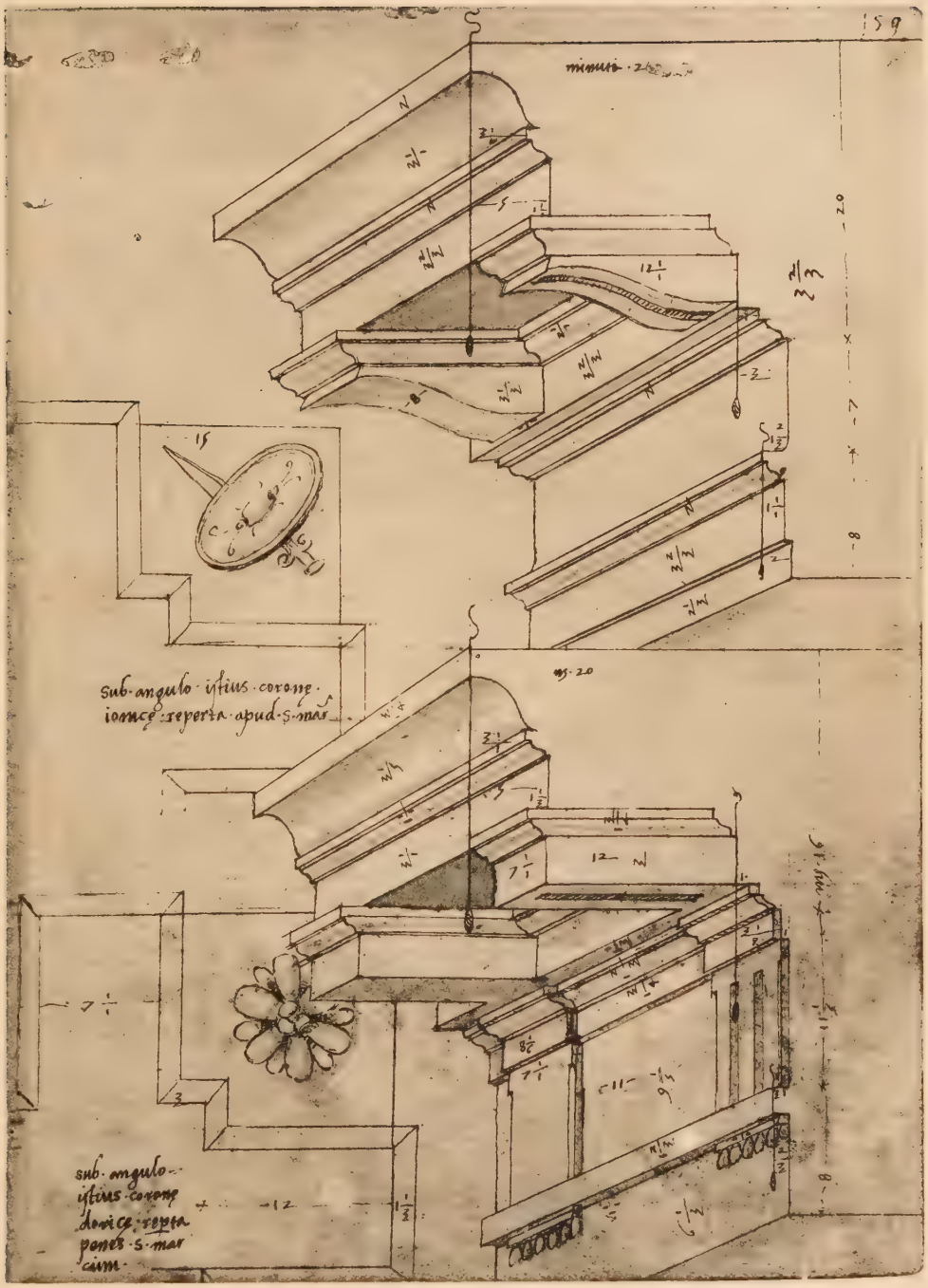
159
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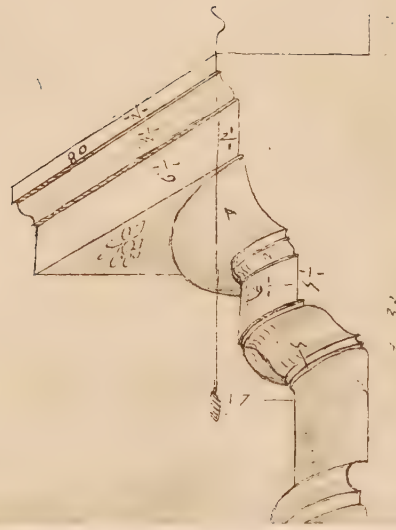

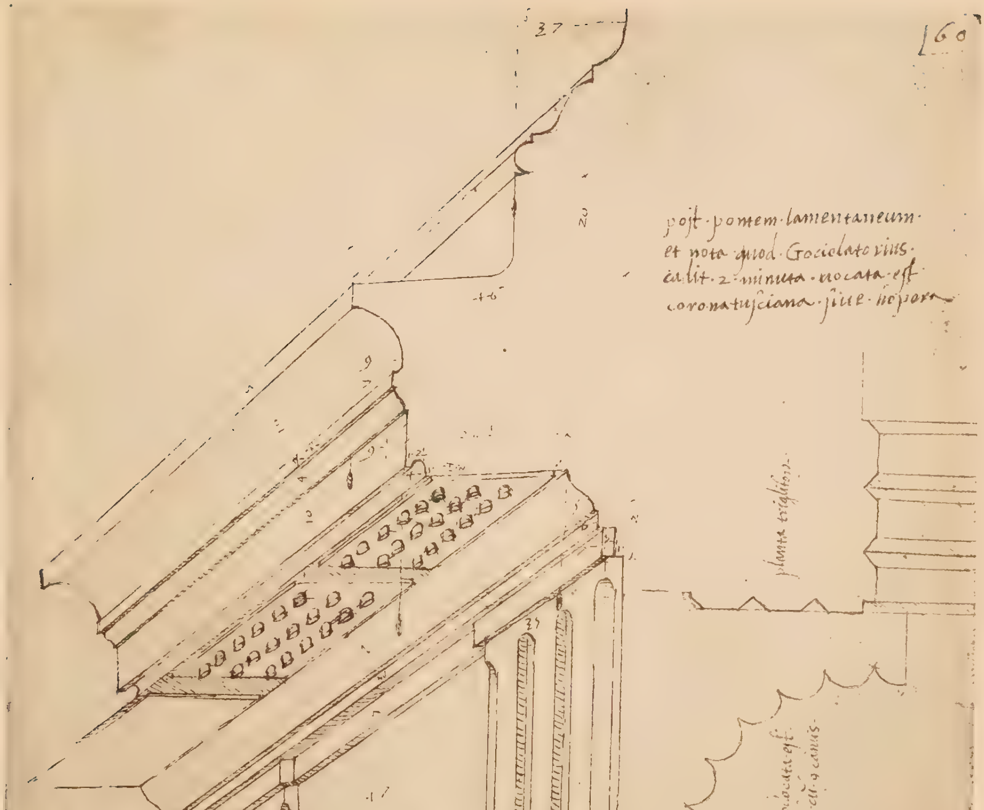
160
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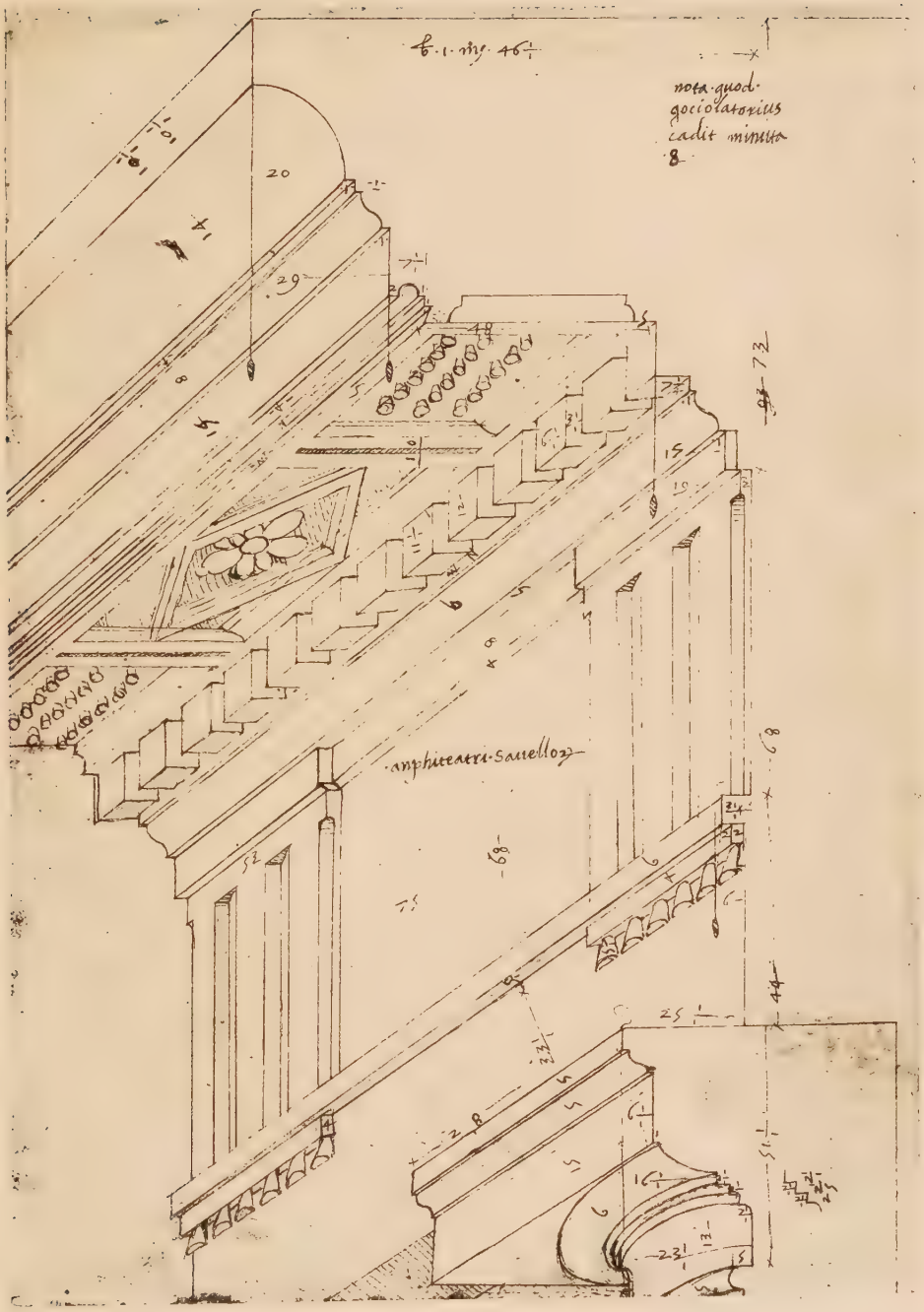
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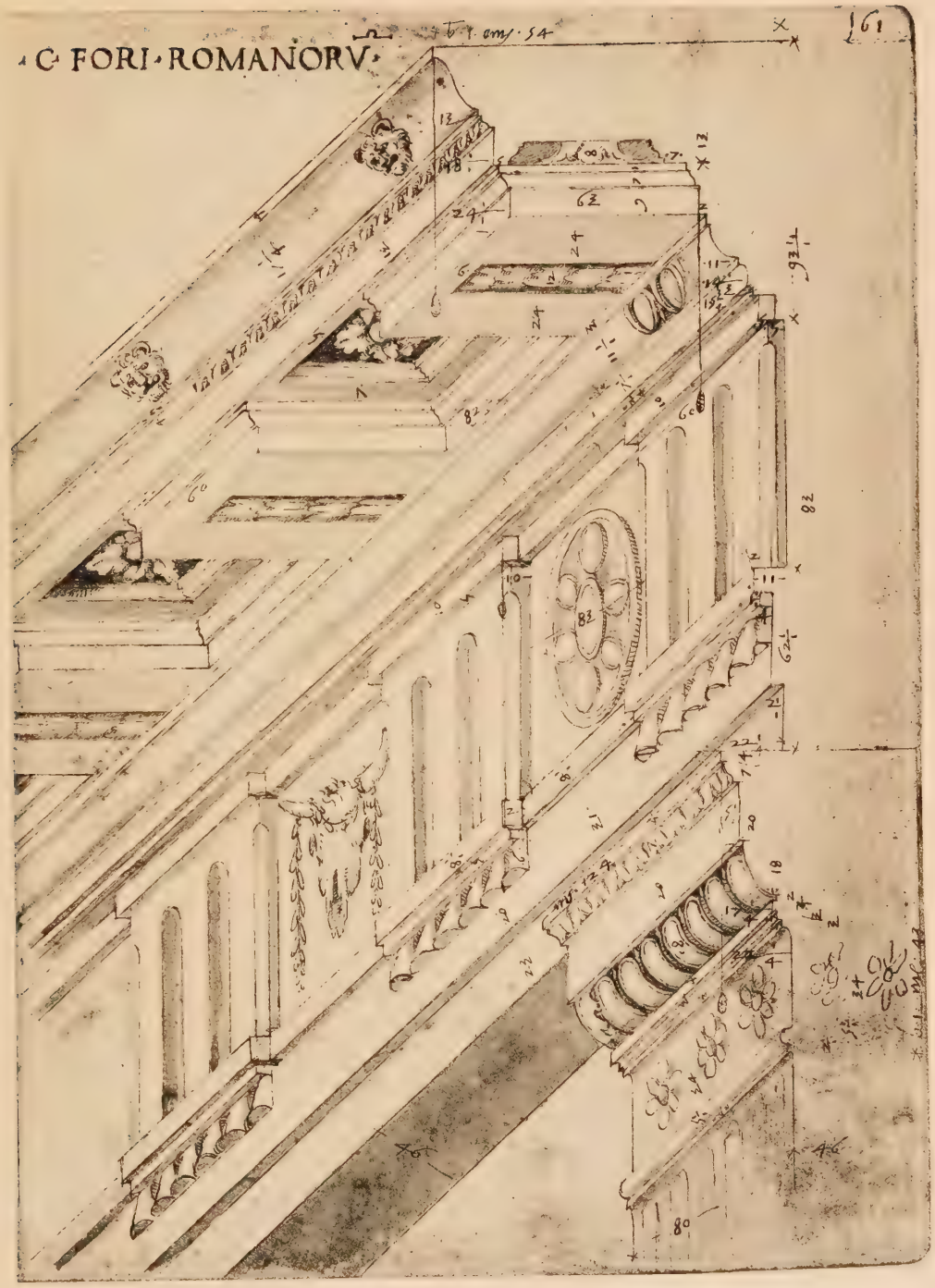
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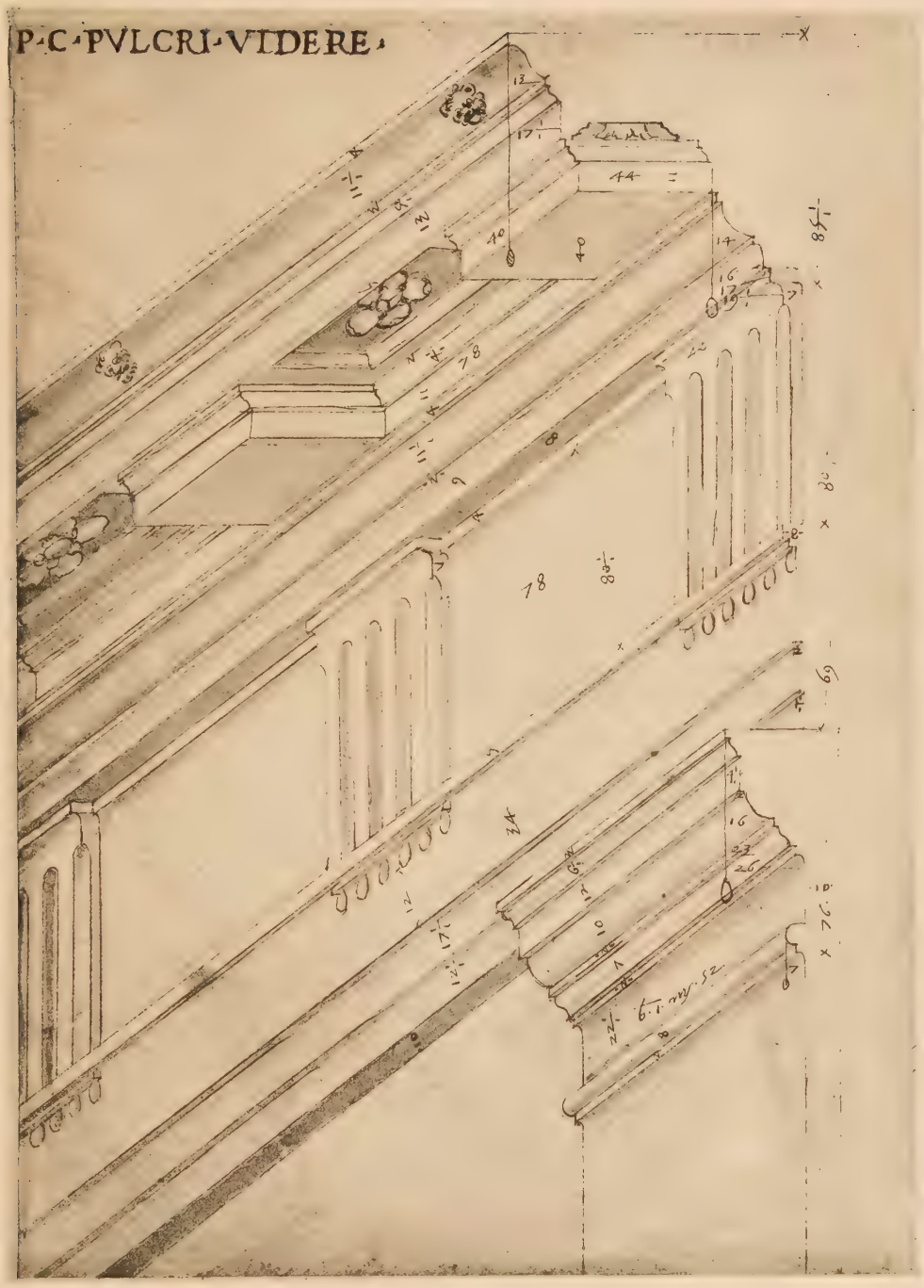
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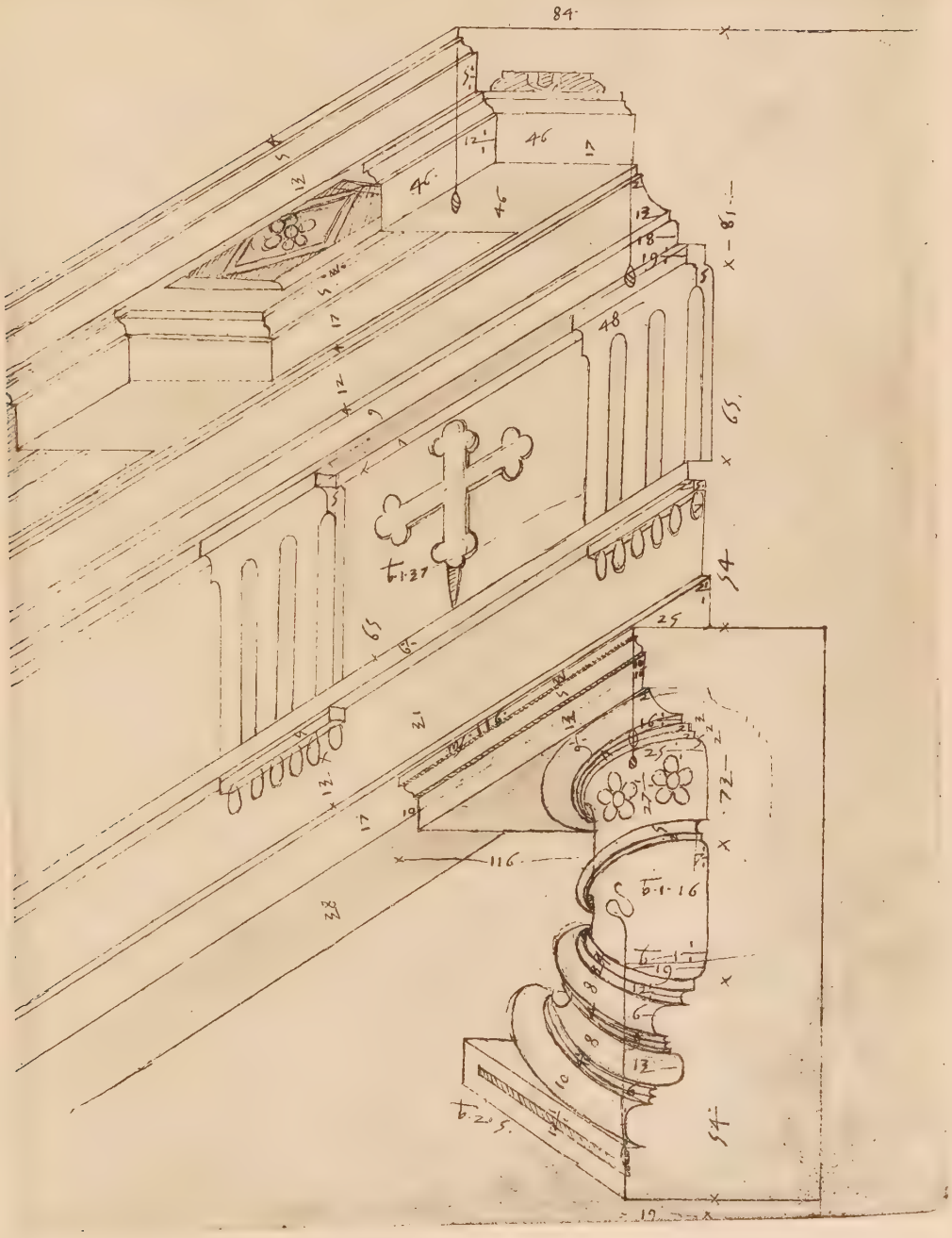

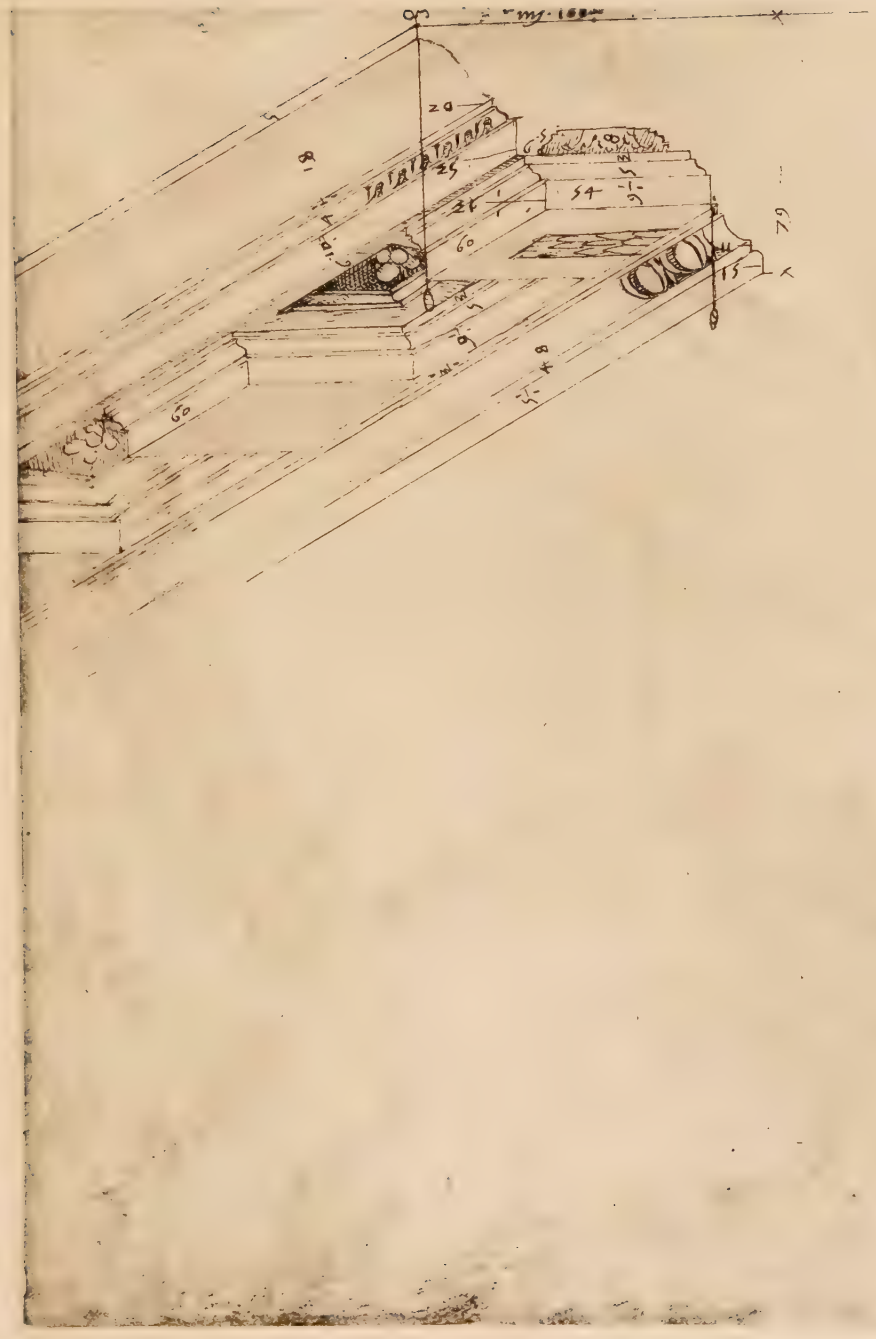
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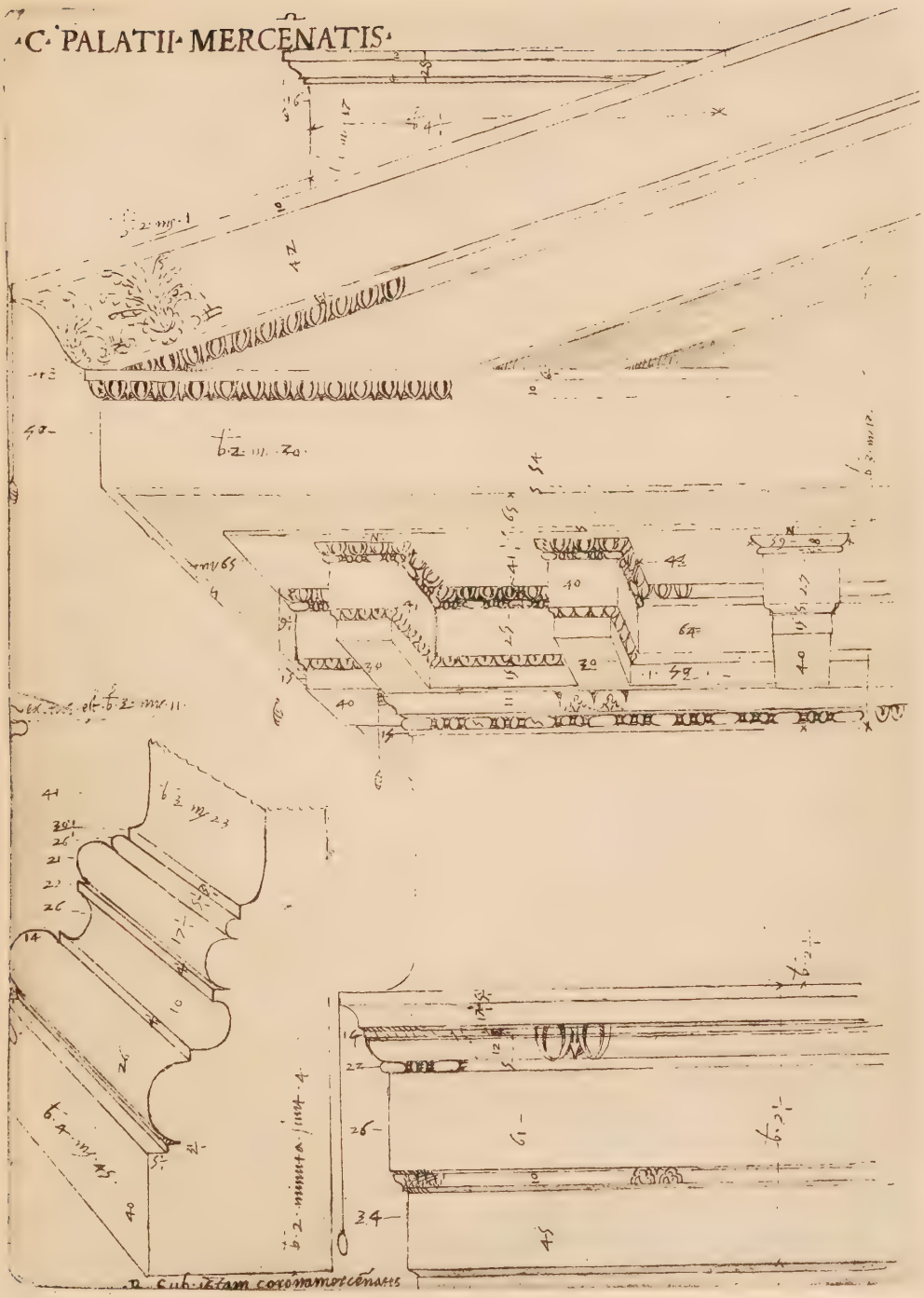
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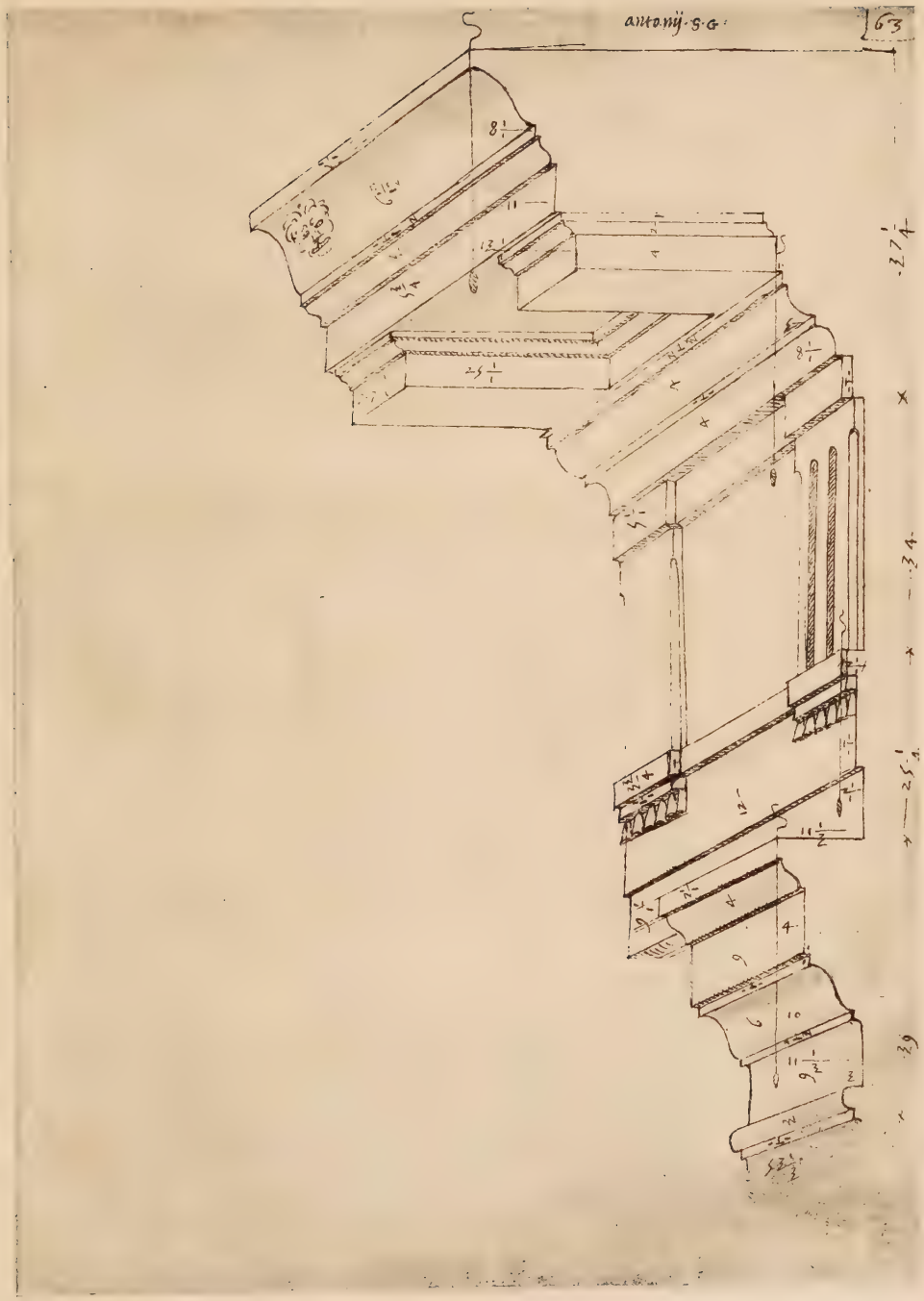
Sub ista coronamo cenatis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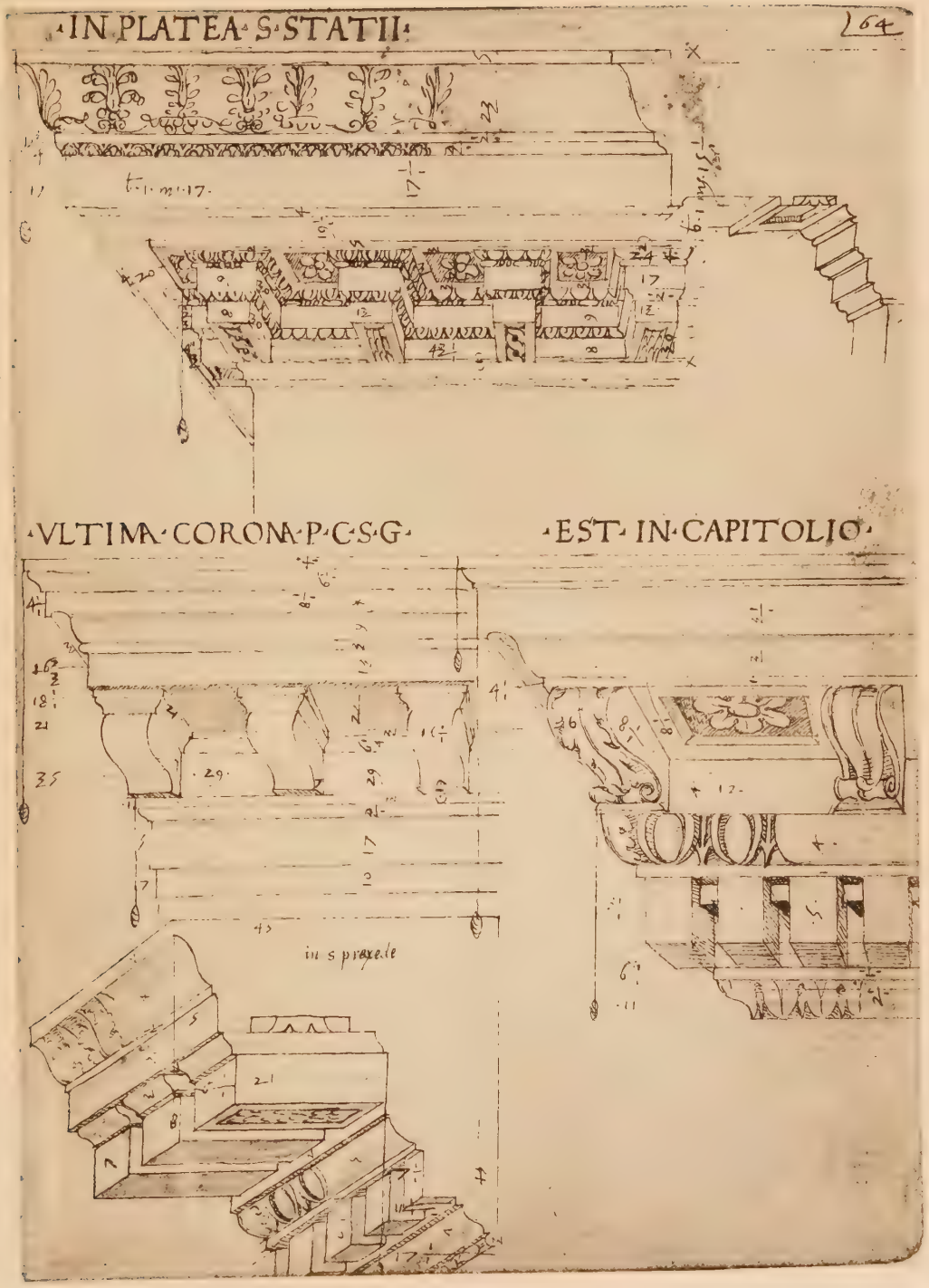
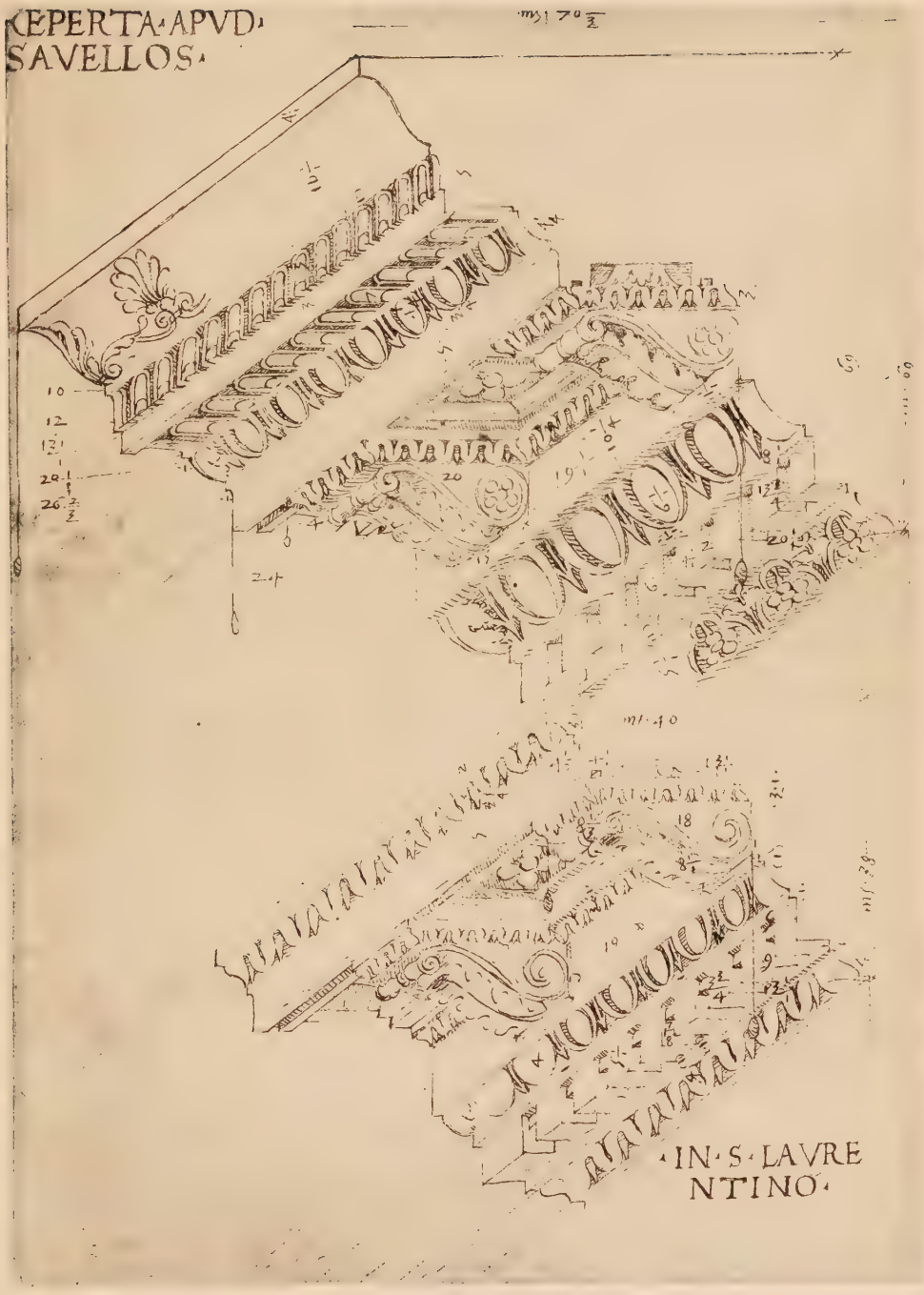

IN PLATEA S STATII
164
VLTIMA CORONA P C S G
EST IN CAPITOLIO
in s praxede


CEPERTA·APVD·
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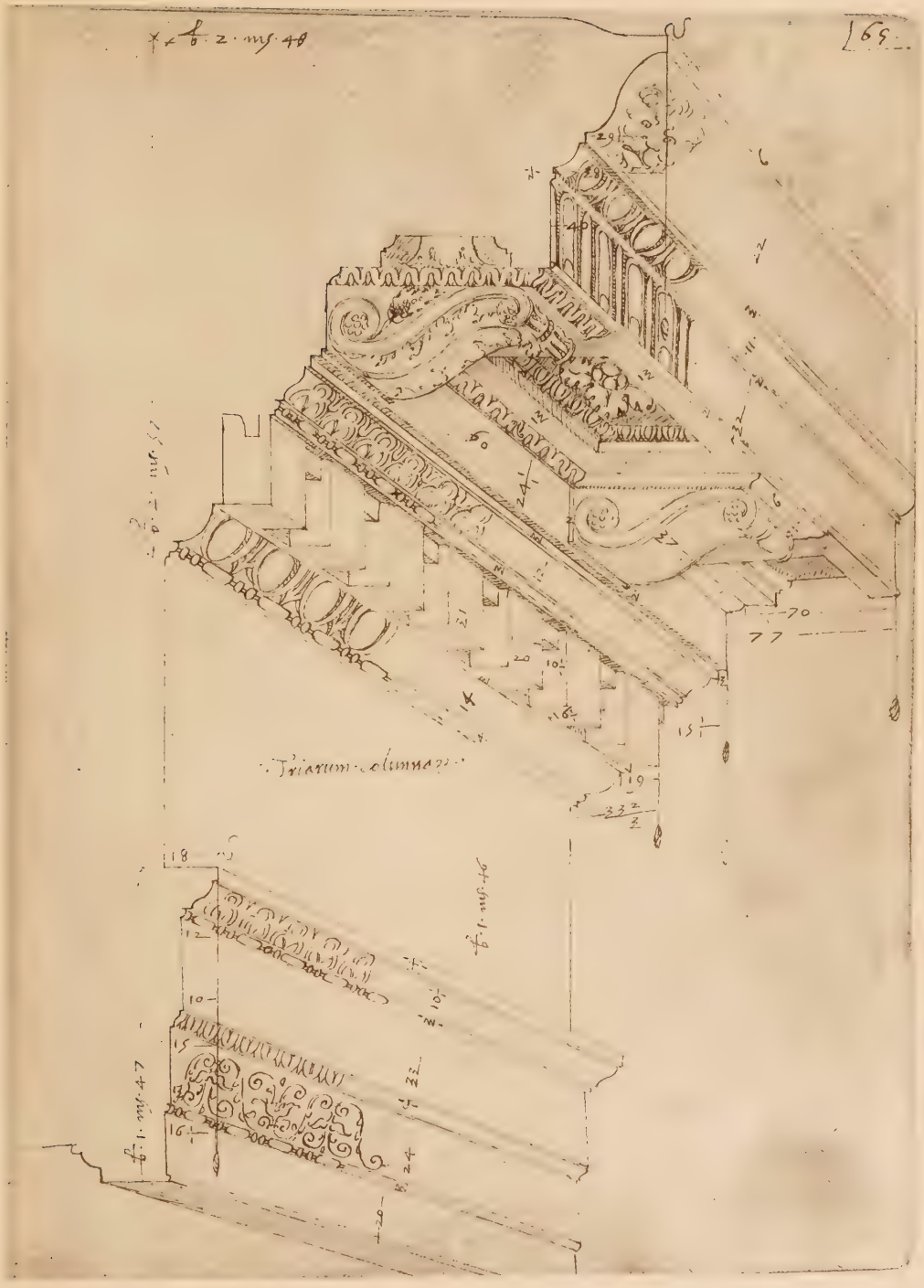
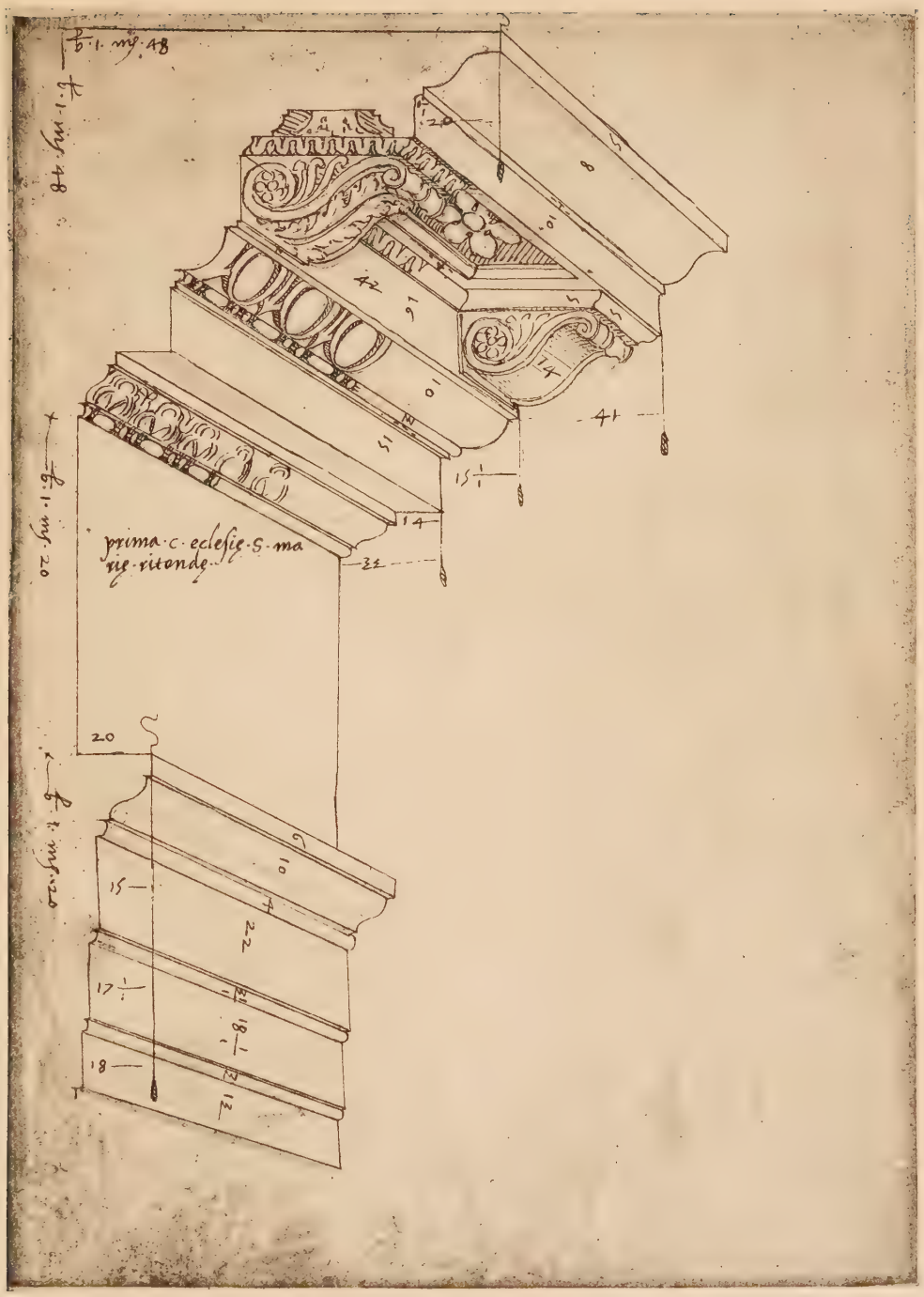
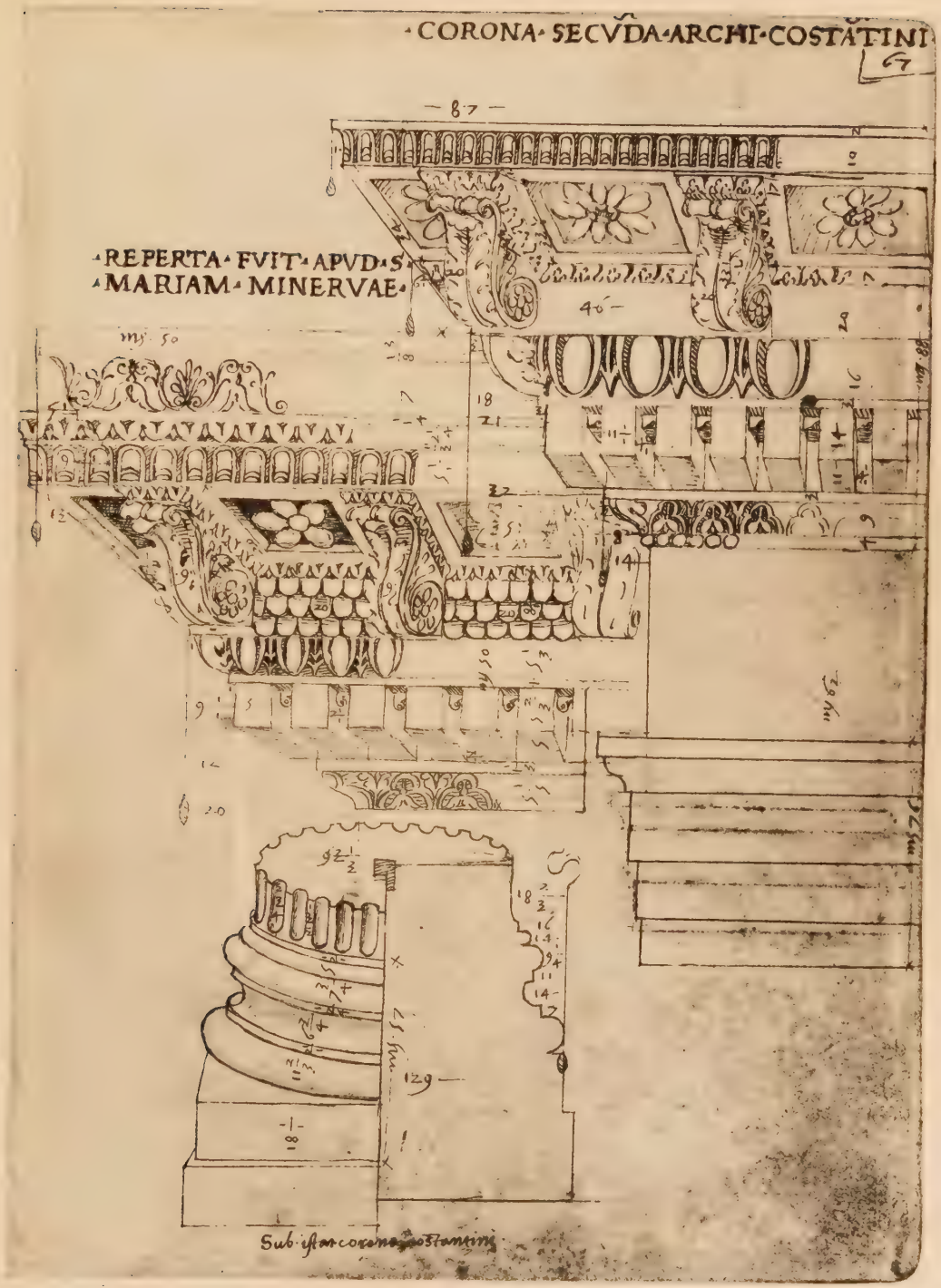
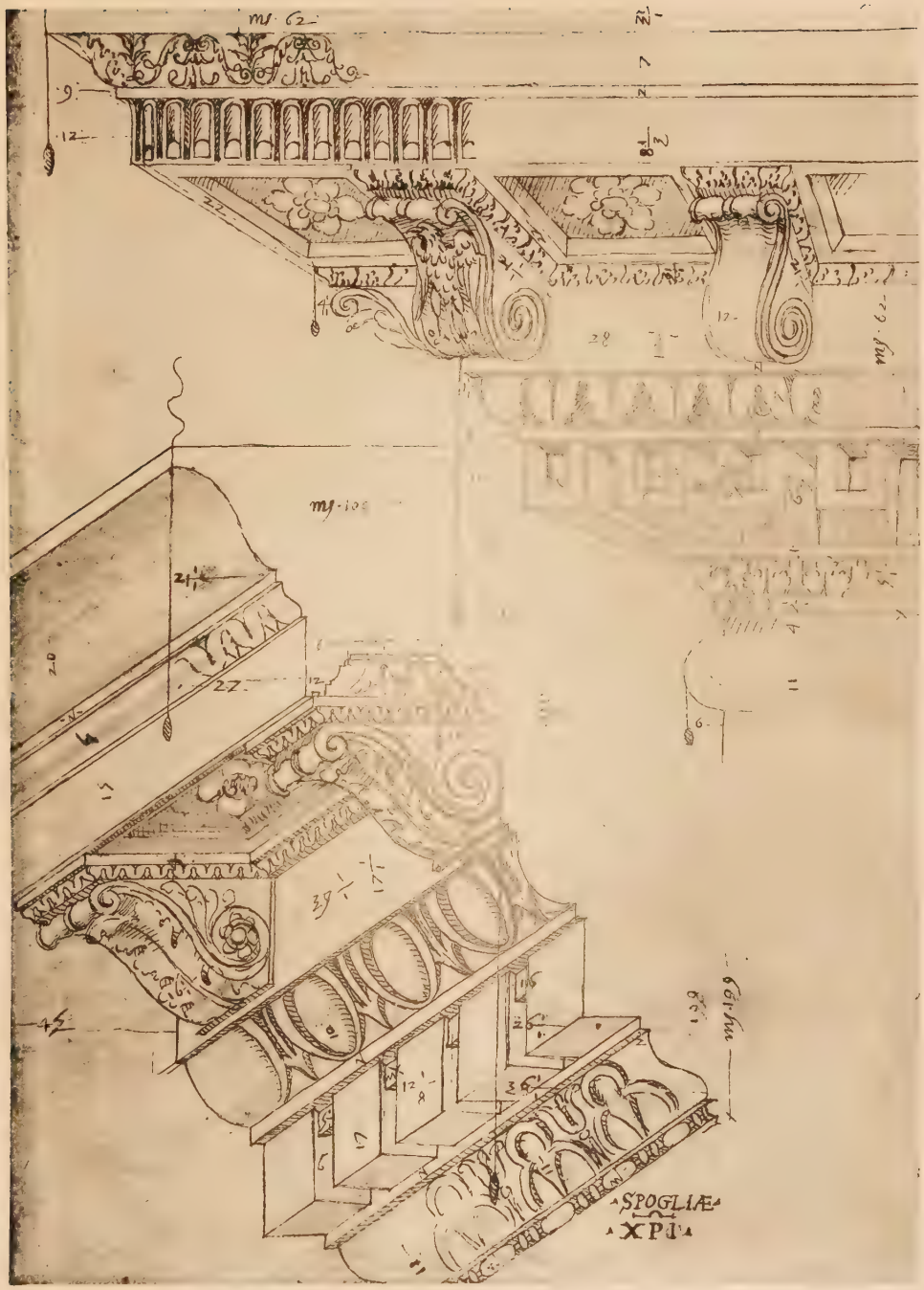
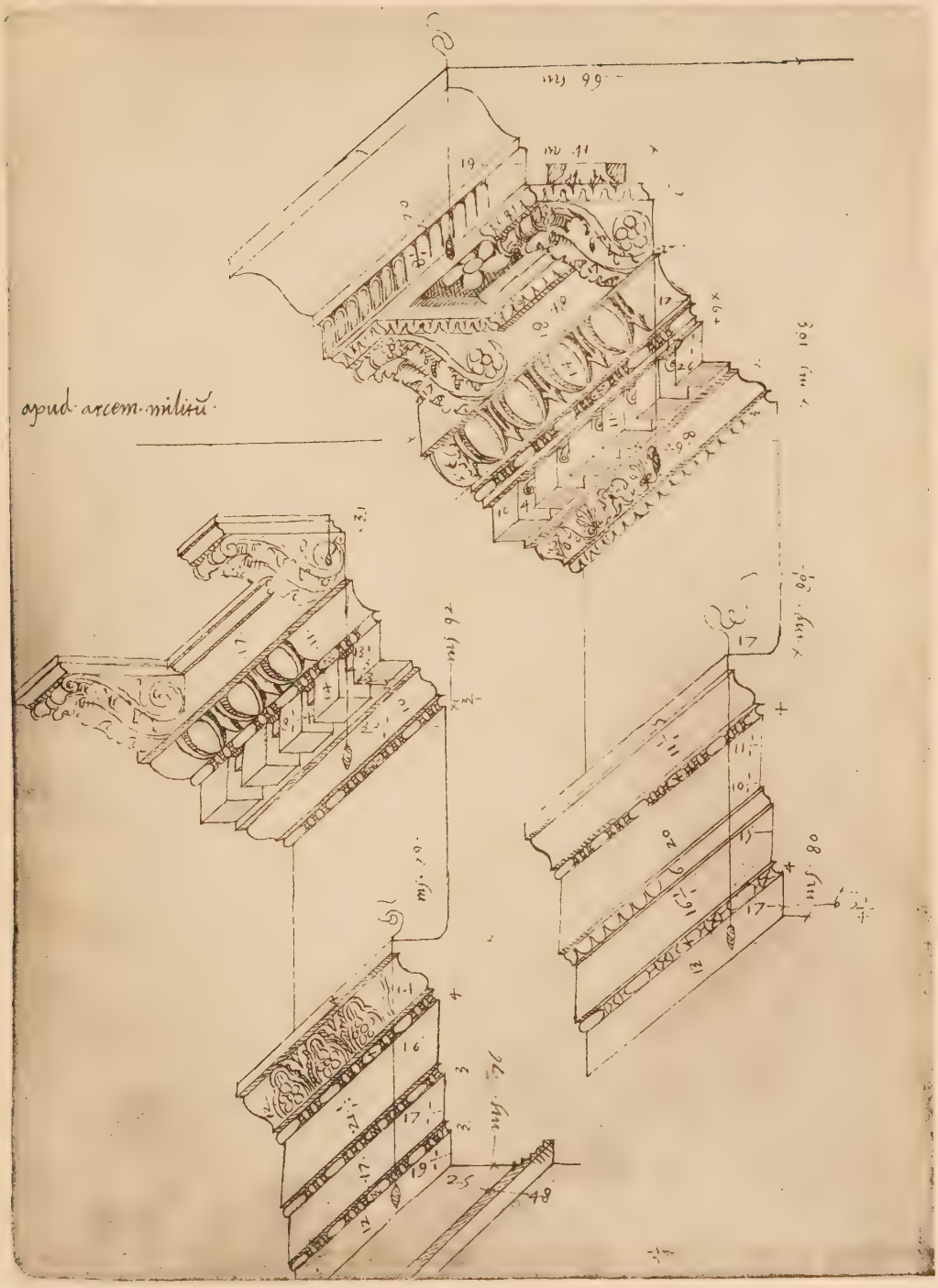
·IN·S·LAVRE
NTINO·

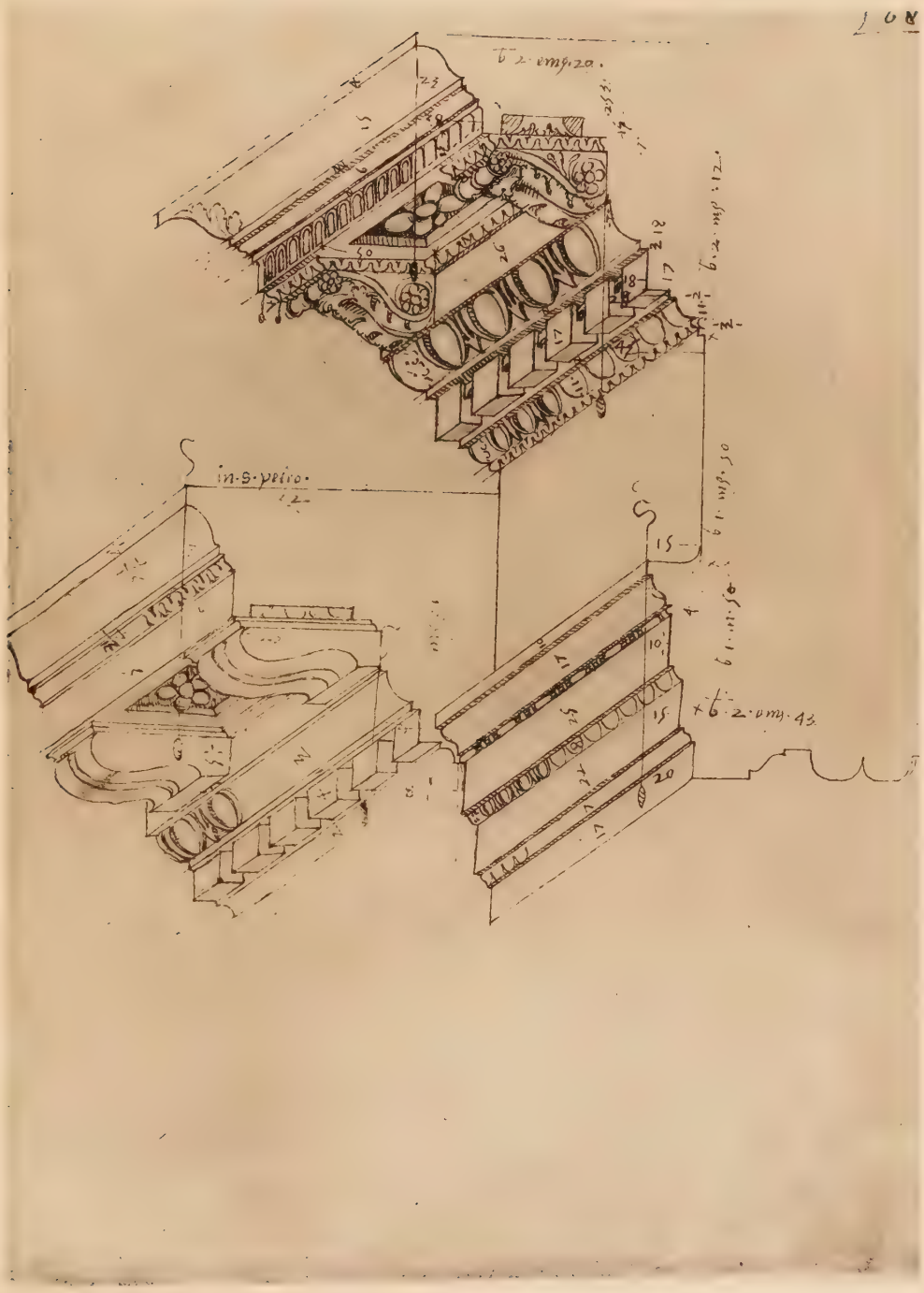

Triarum columna

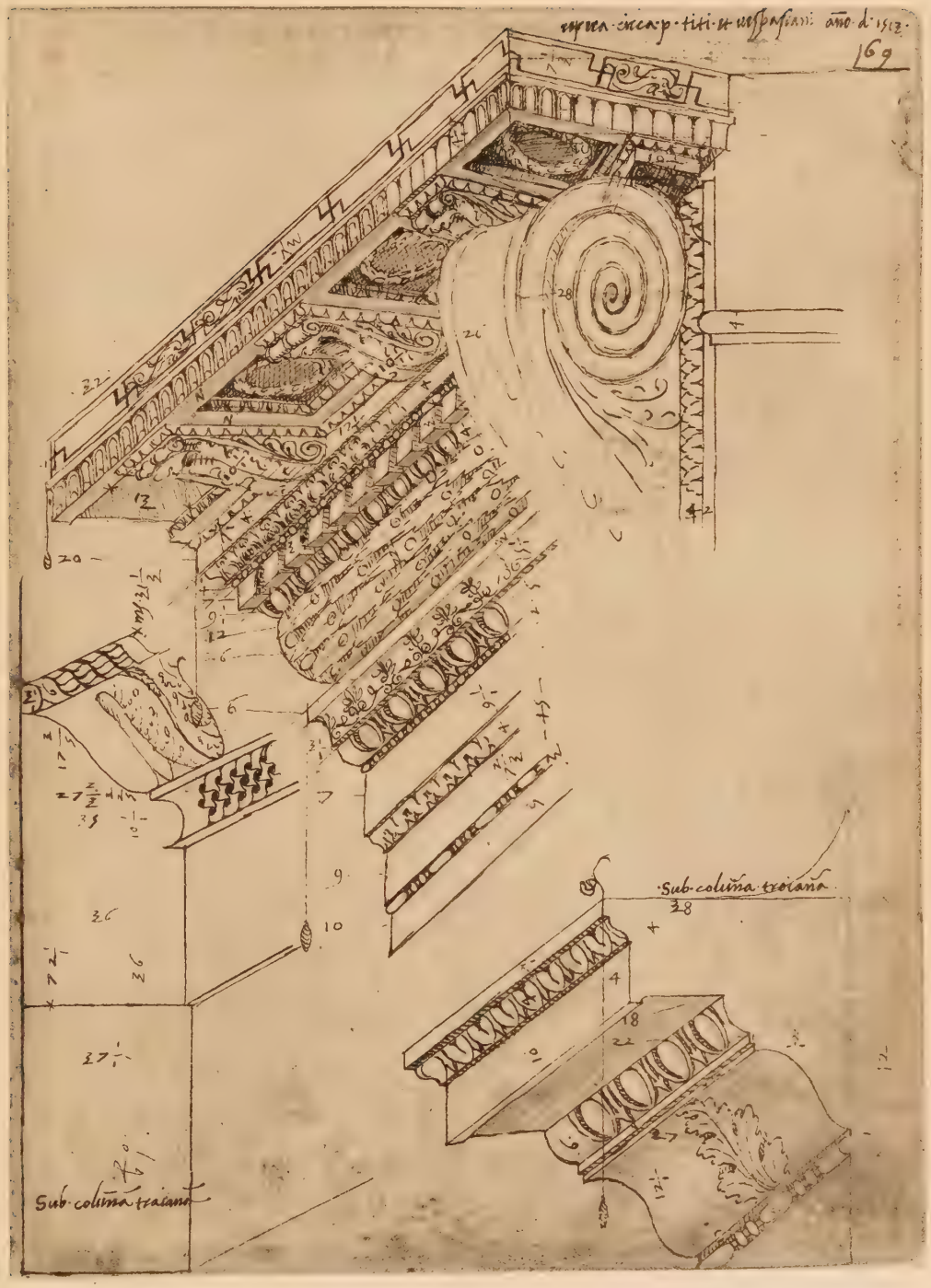

p. 1. mg. 48
p. 1. mg. 48
p. 1. mg. 20
p. 1. mg. 20
prima · c · ecclesię · S · ma
rię · rotondę
20
41
15 1/2
14
22
10
15
22
17 1/2
18 1/2
18
12

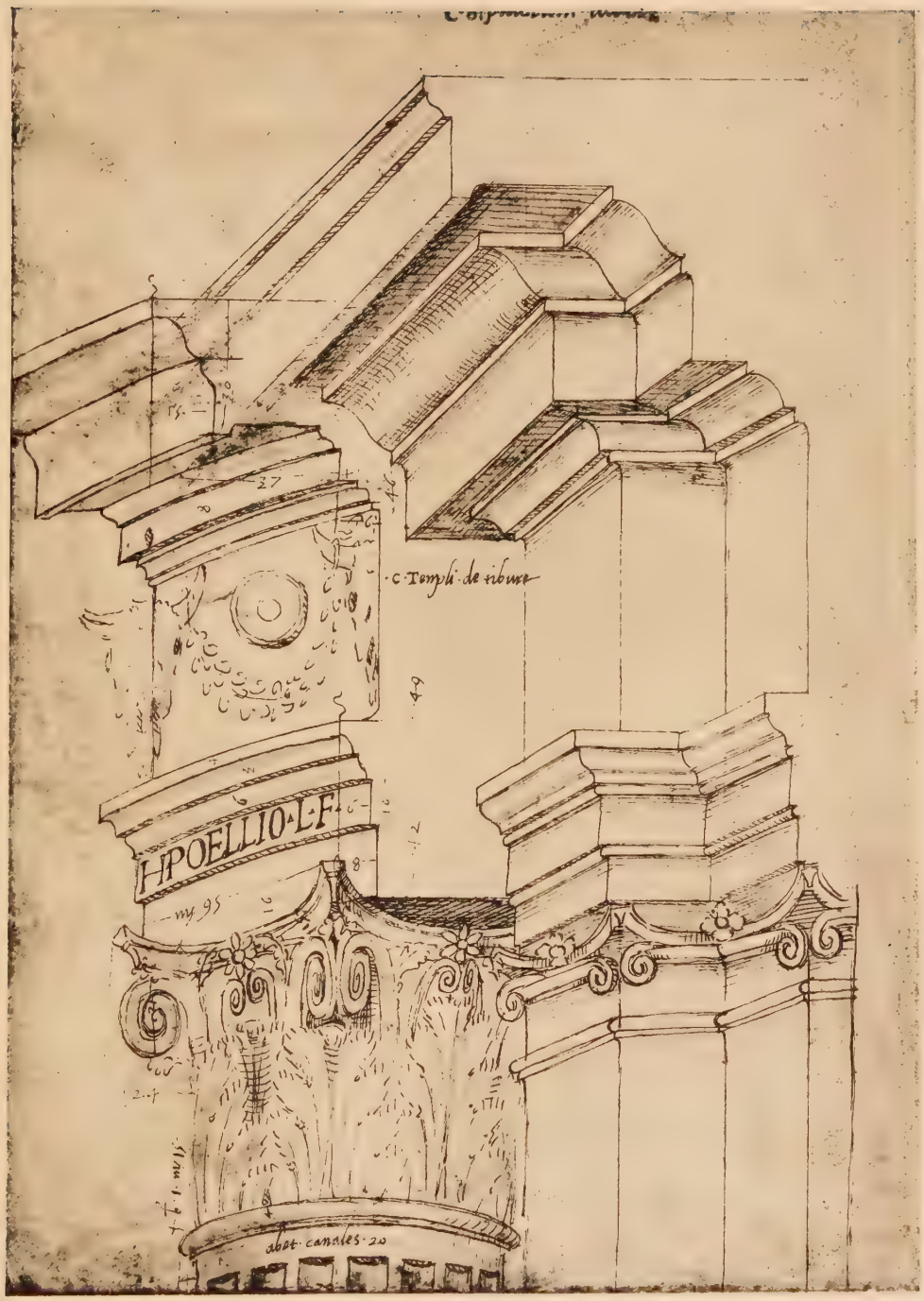

CORONA SECVDA ARCHI COSTATINI
REPERTA FVIT APVD S
MARIAM MINERVAE

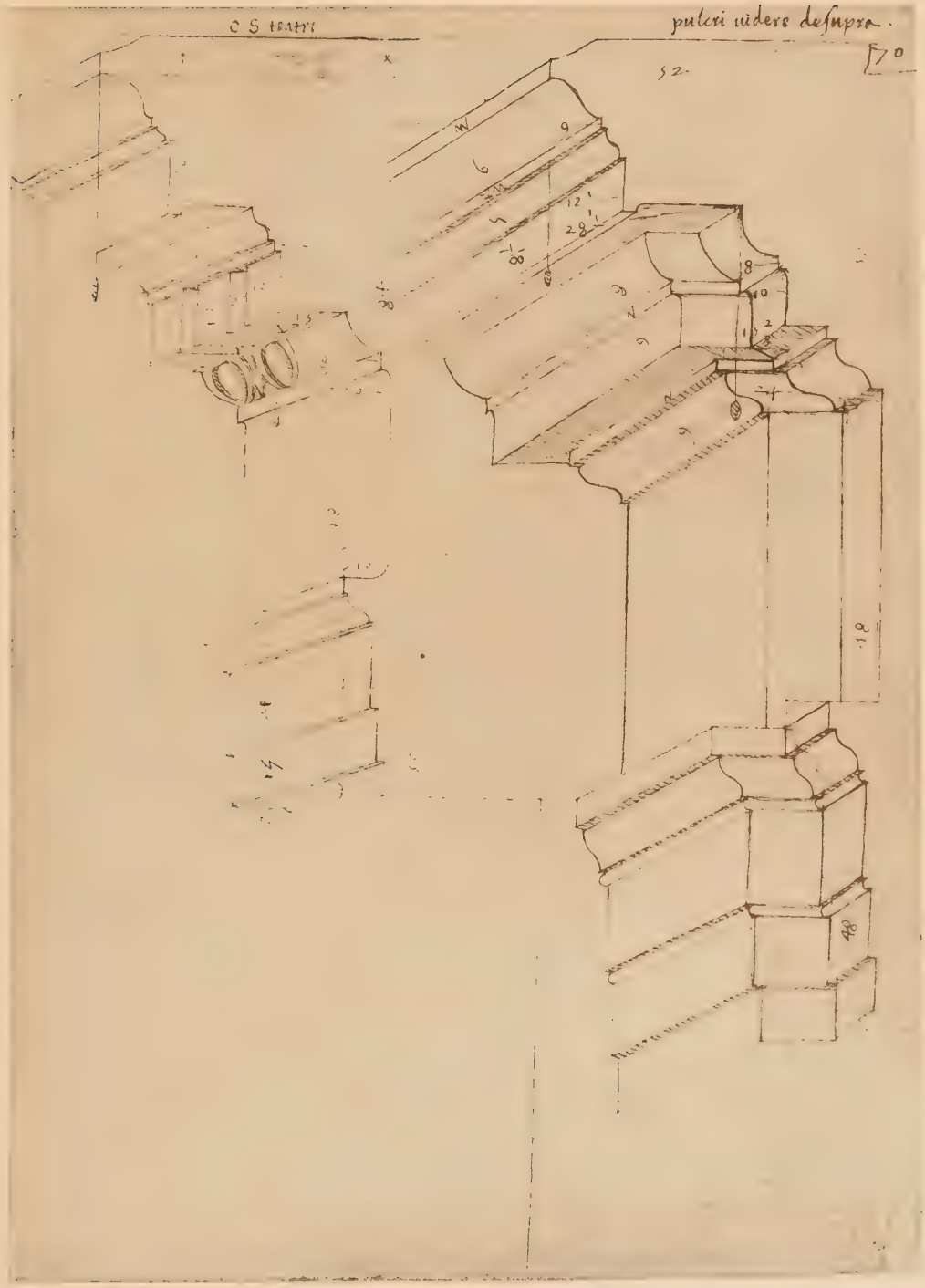

SPOGLIÆ
XPI

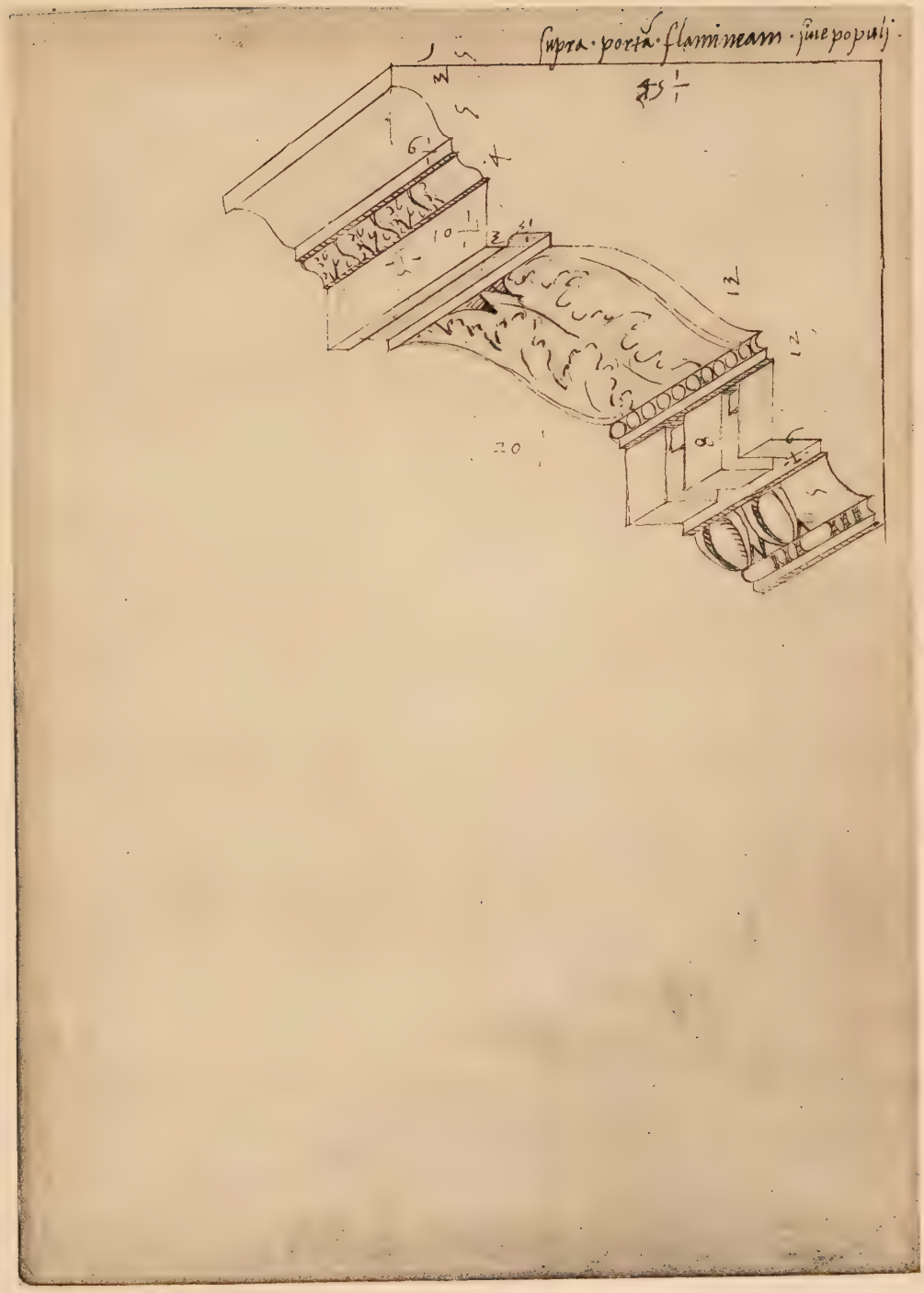

apud arcem militū


in·S·petro·

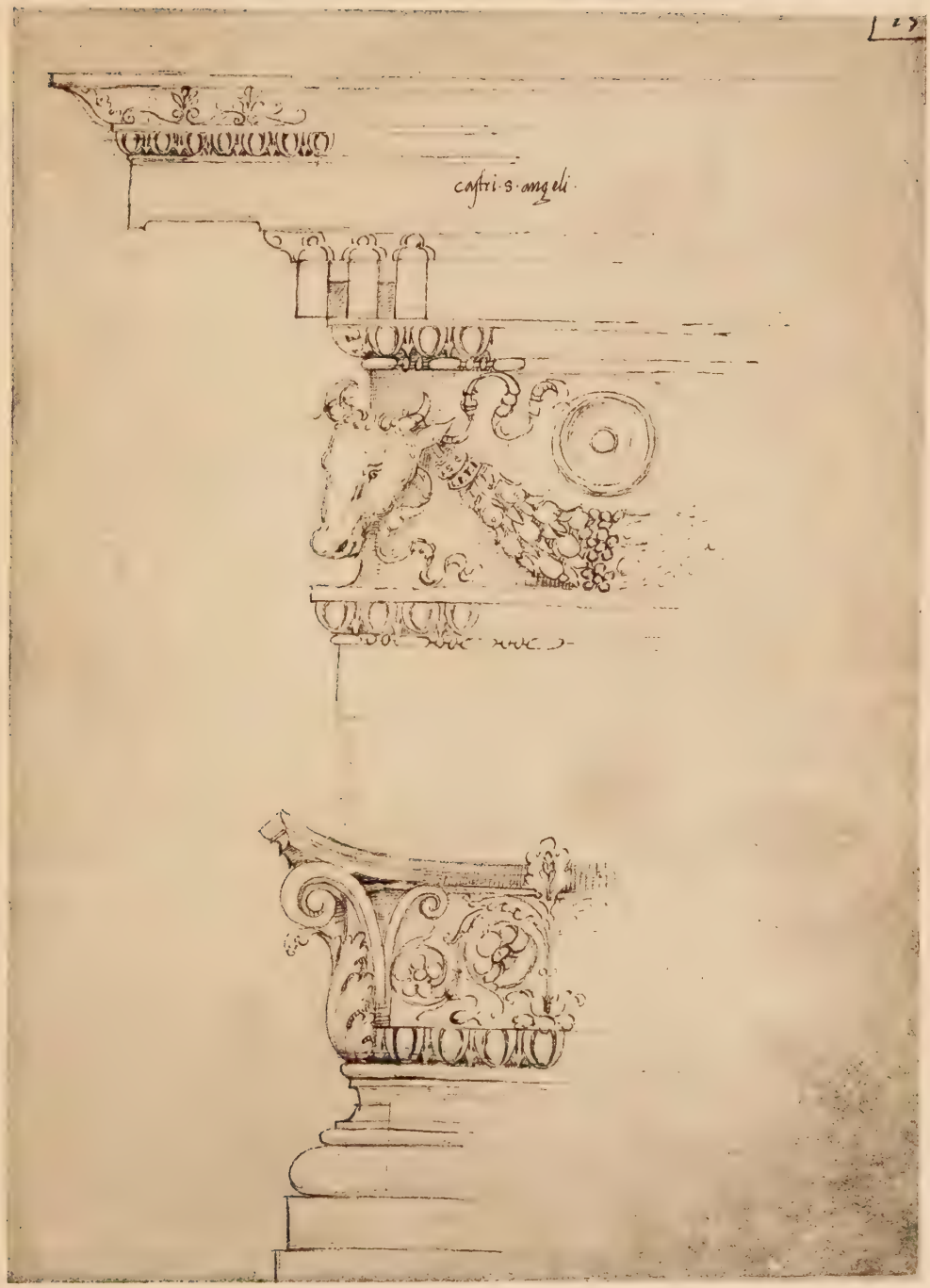

169
Sub·coluña troiana
Sub·coluña troiana

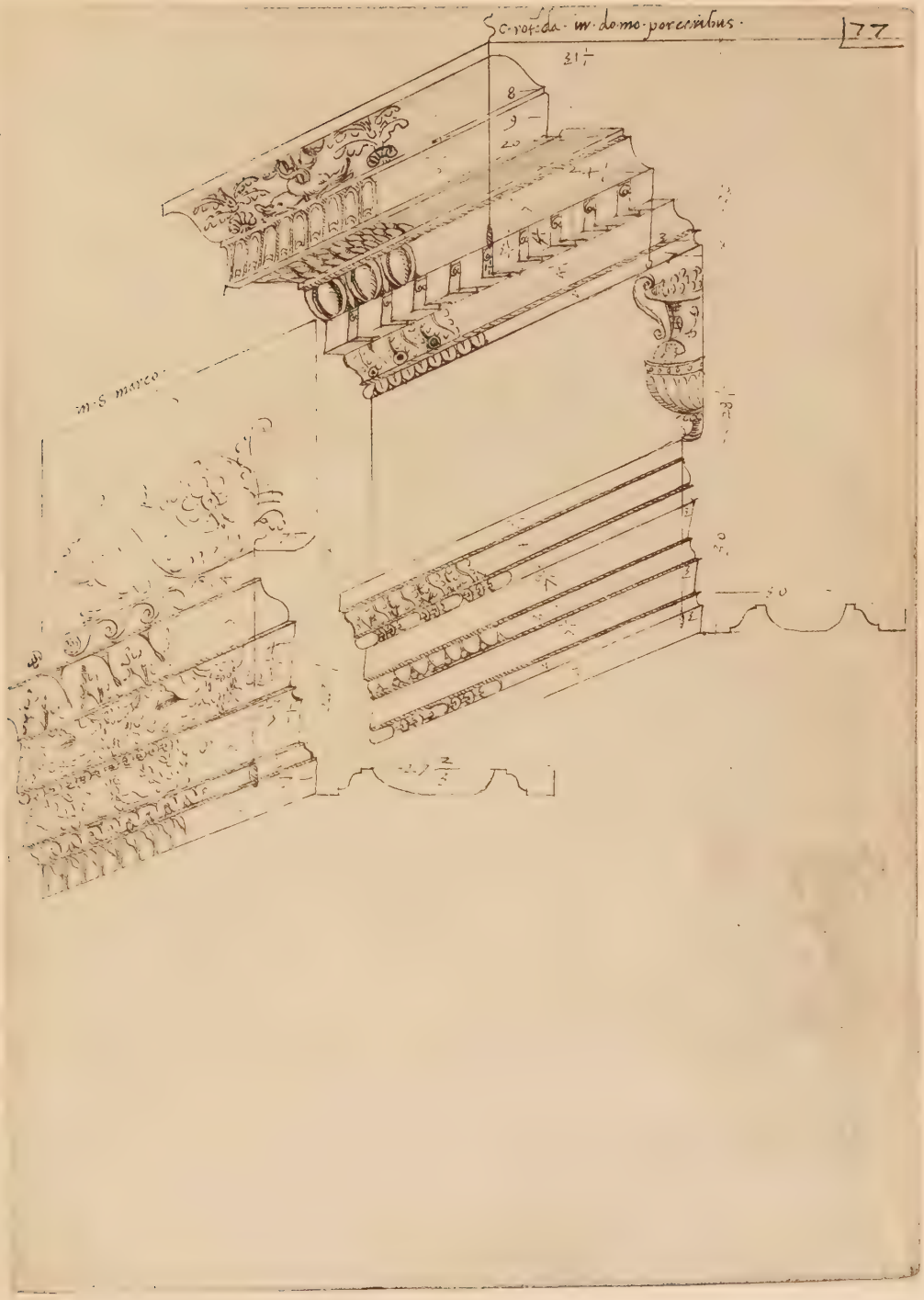

·C·Templi·de·ribure
HPOELLIO·L·F
abet·canales·20


C S teatri
pulcri videre desupra.
52.
70


supra · porta · flaminea · sine populi ·
45 1/2

ad tiburem


castri·s·angeli

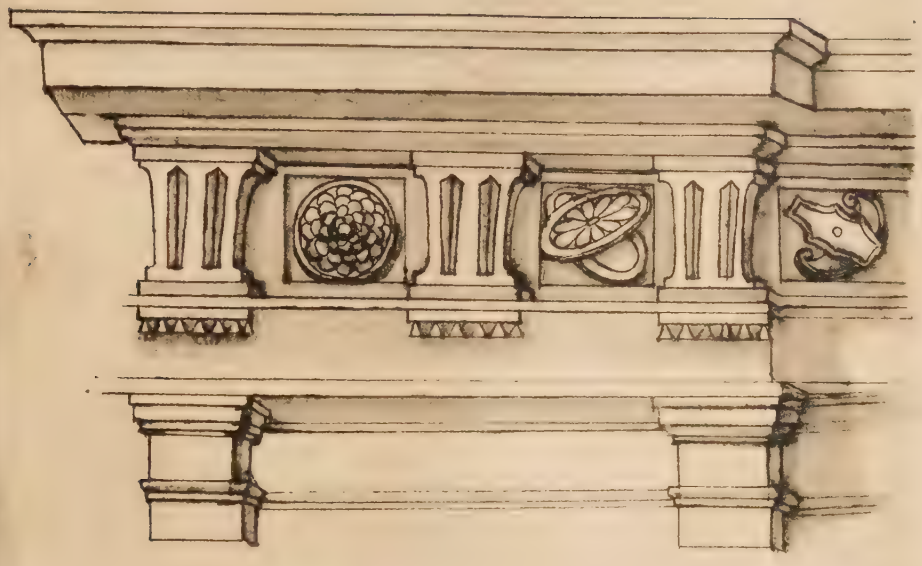

Sc·rot:da·in·domo·porcellibus·
177
in·S marco·

Alle Terme di Antonino

A Tiuoli

In campo Vaccino

159

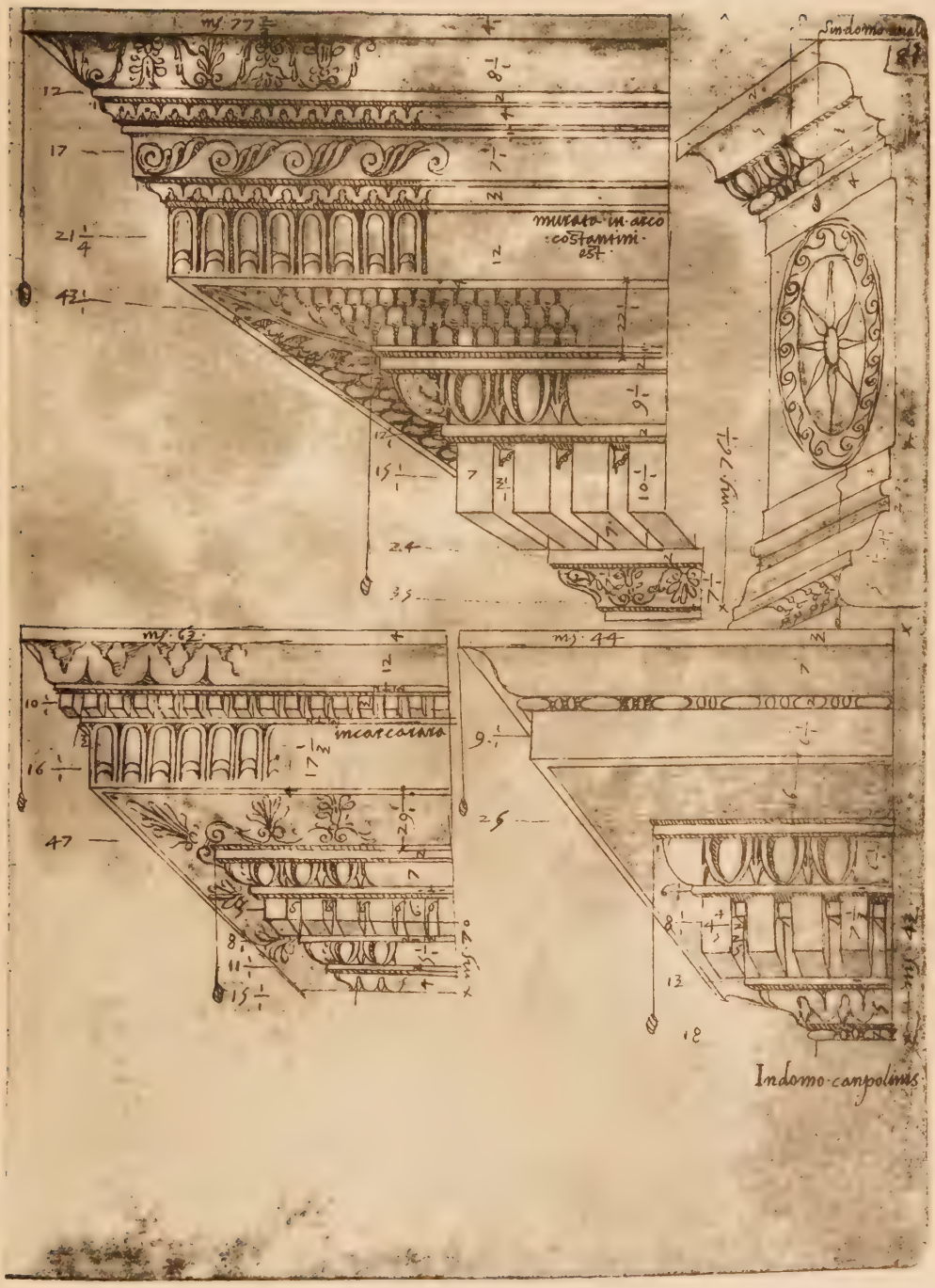


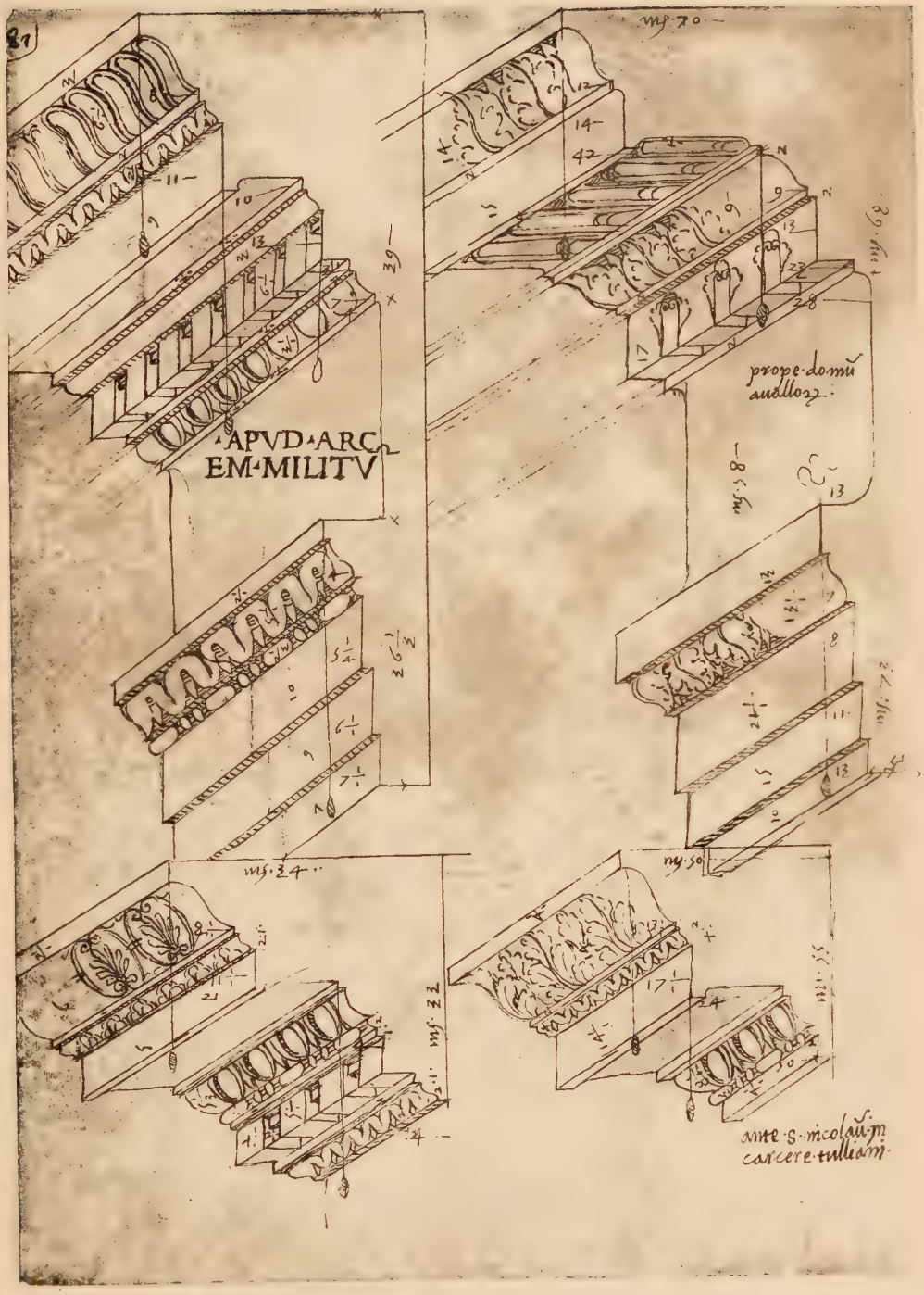
A Tivoli in una Vigna Vicino a Porta scura

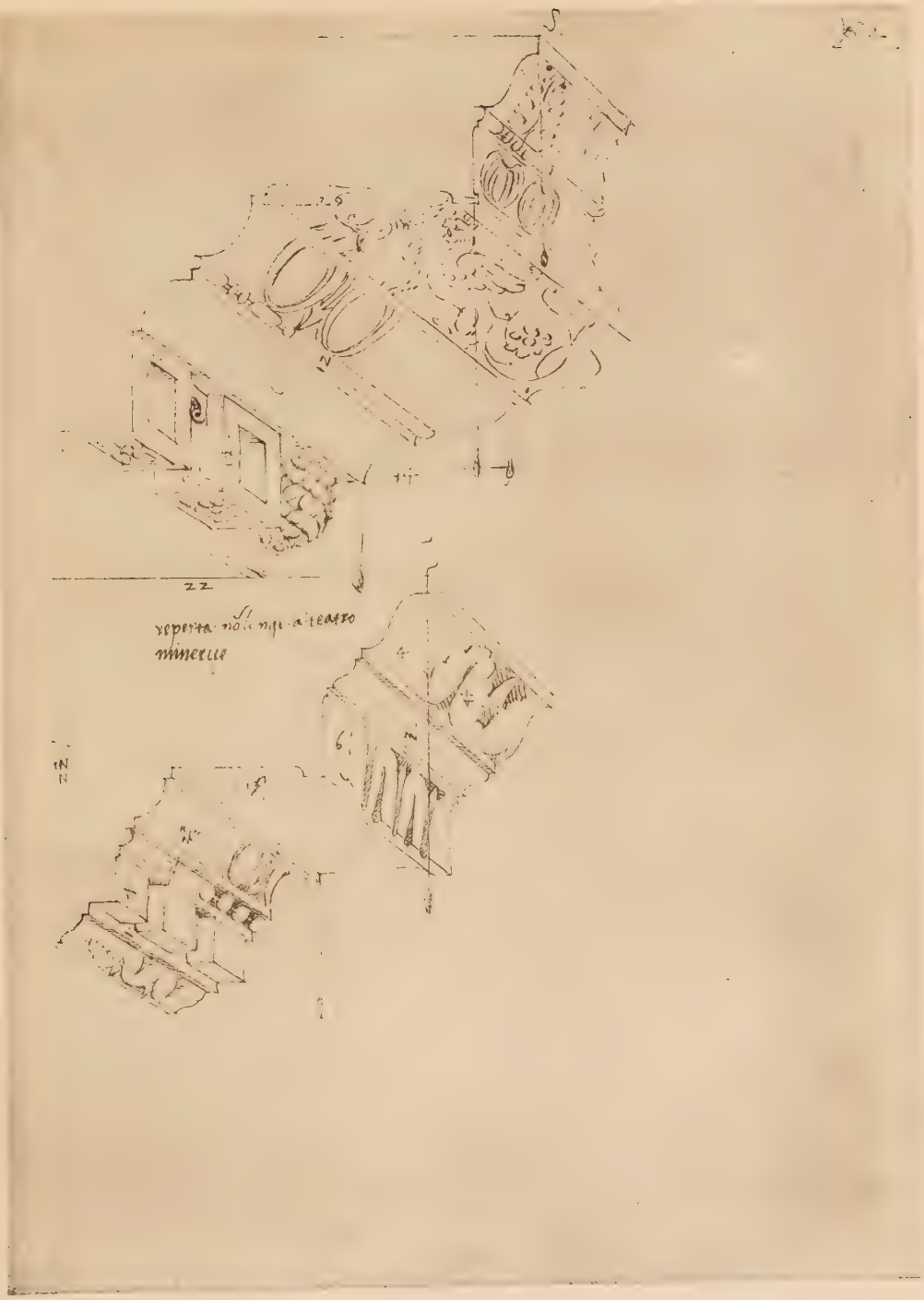
180

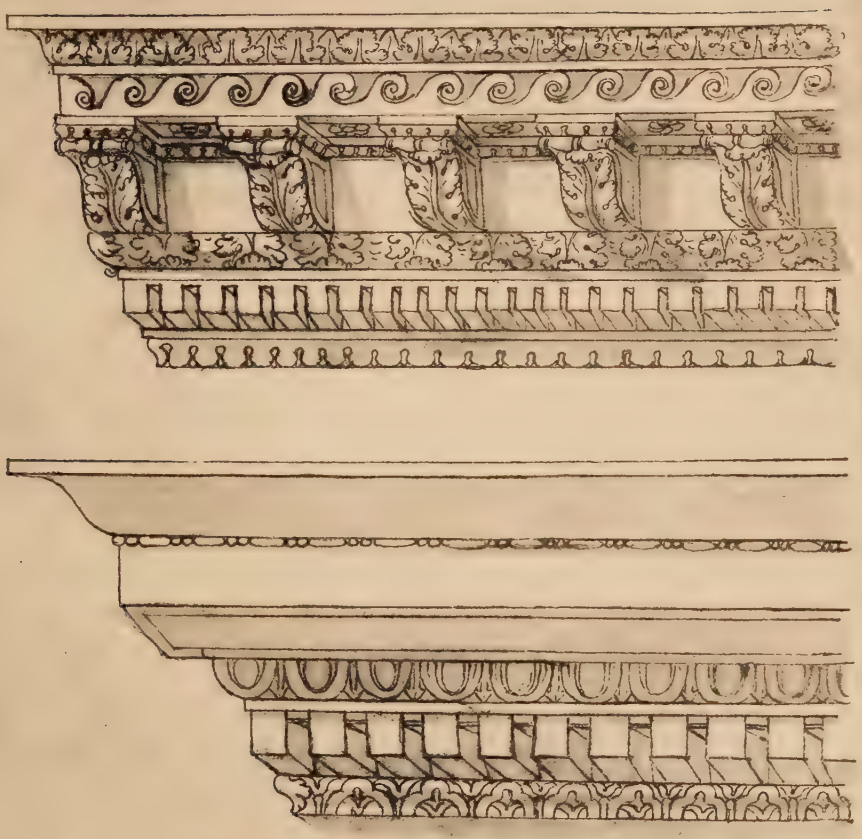
In Str 4

In S Pb. Lat:

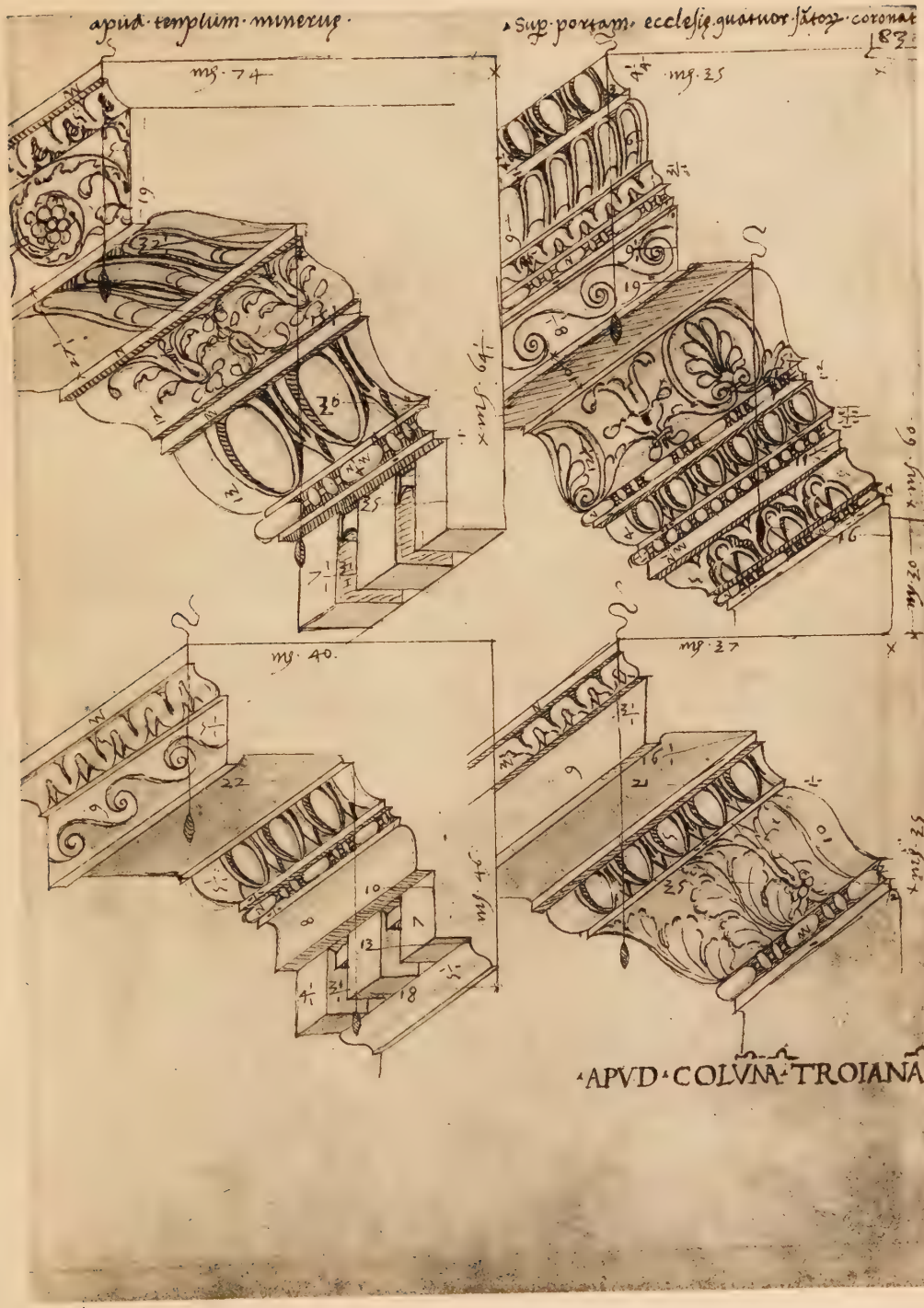

murato in arco
costantini
incarcerato
Indomo canpolinis

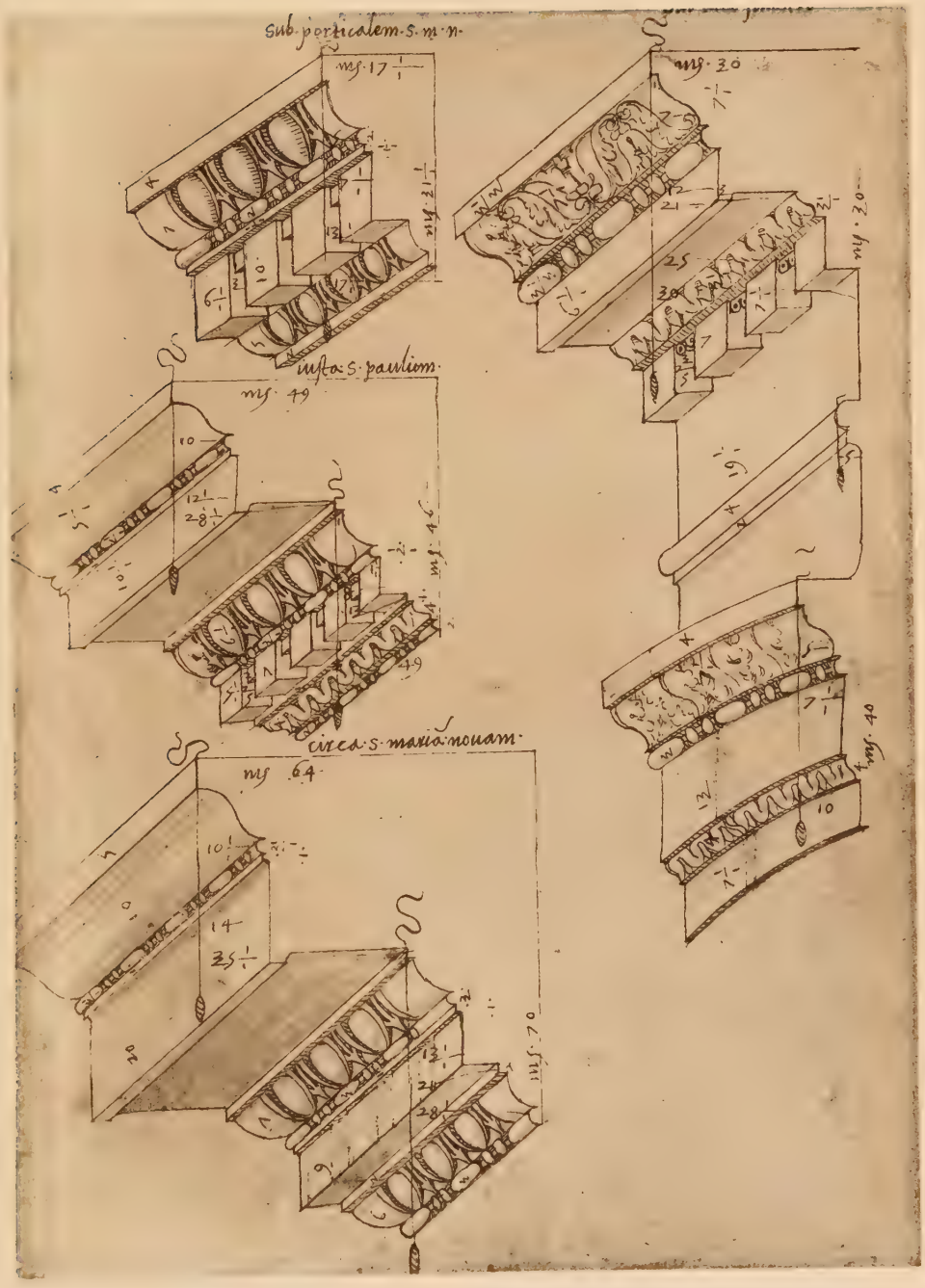

APVD·ARC
EM·MILITV
prope·domũ
antllo22·
ante·S·nicolaũ·in
carcere·tullianũ·

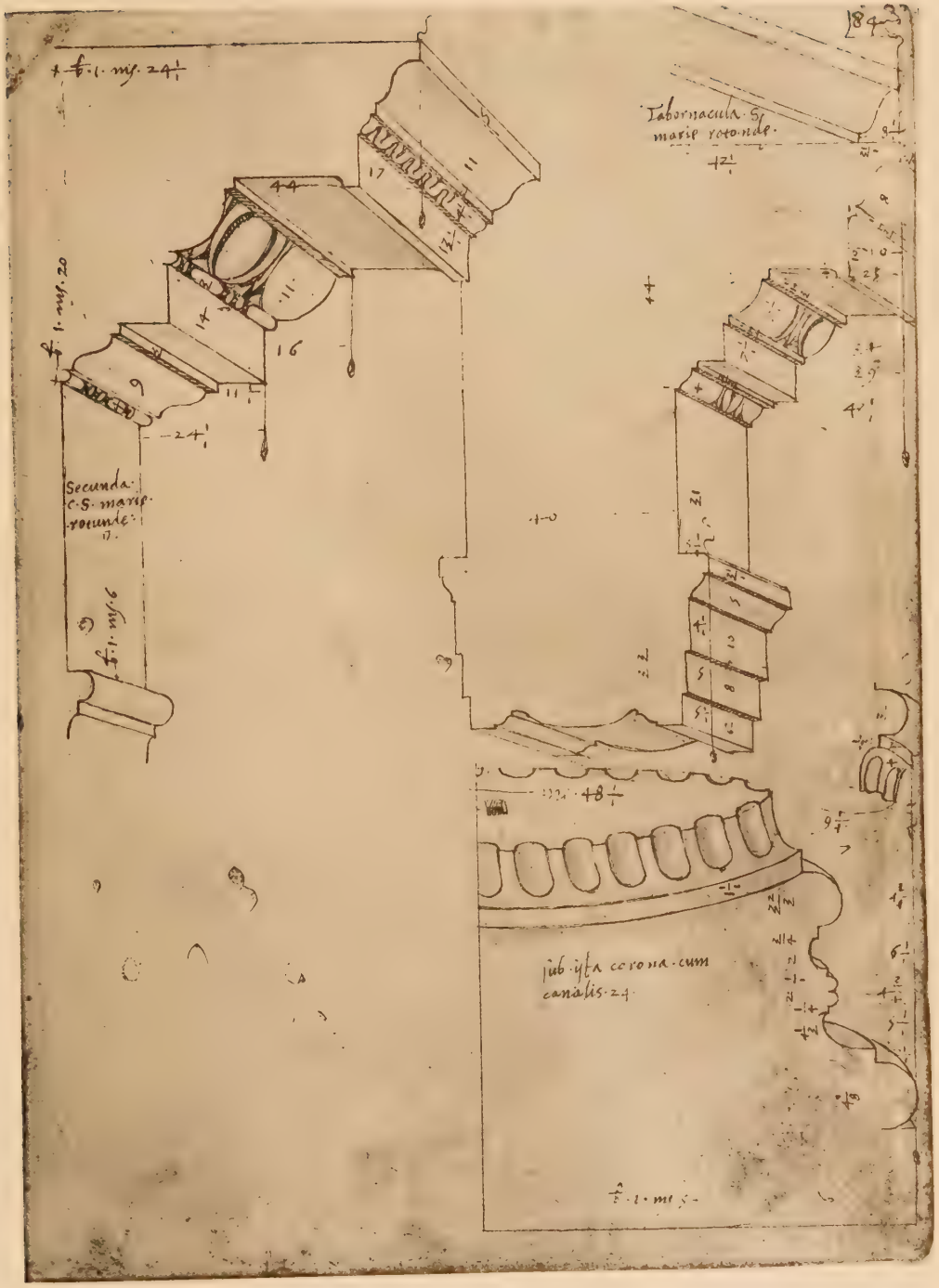

S
ZZ
reperta nō[n] long[e] a teatro
minerue

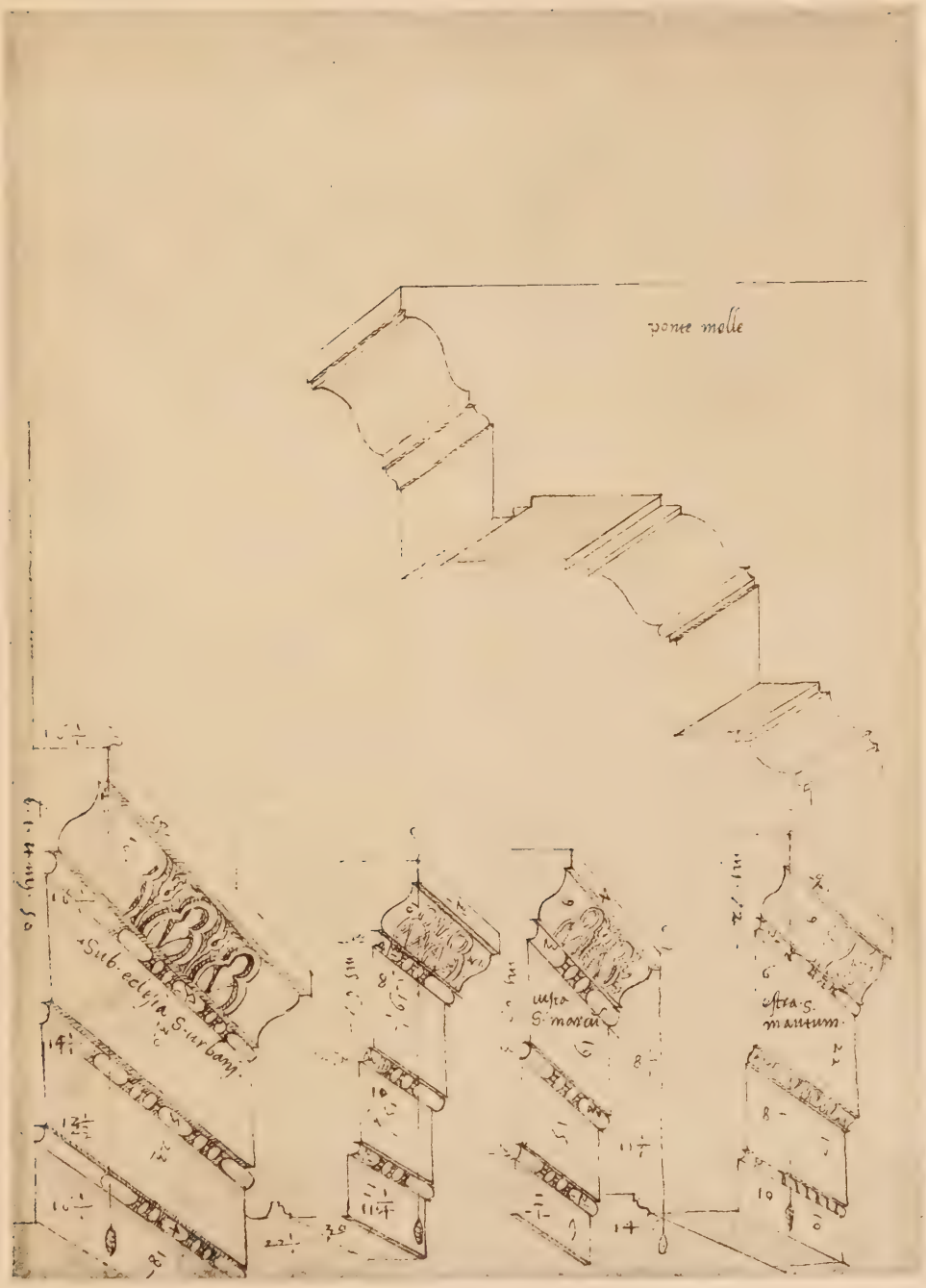


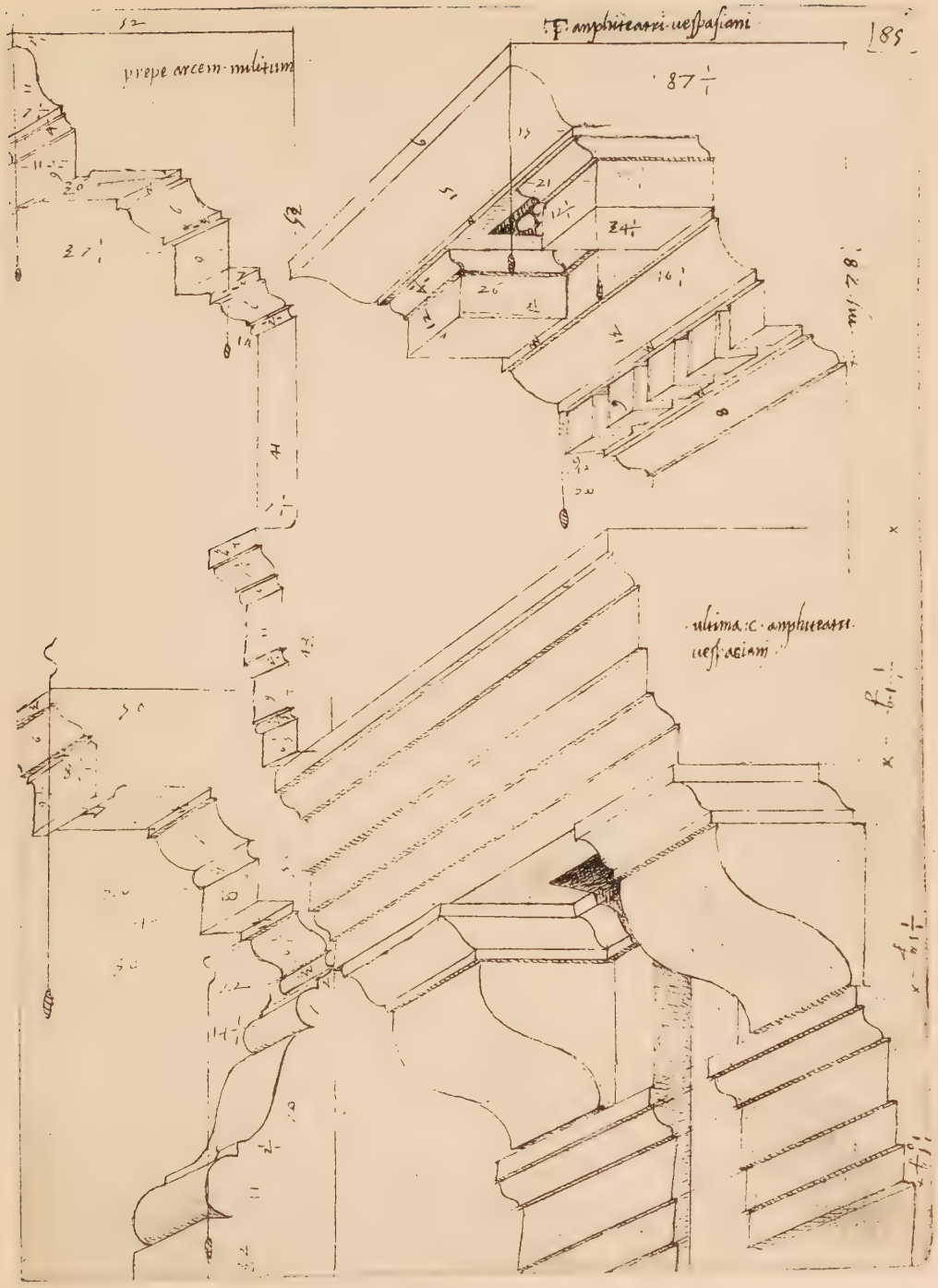
In casa de Sig.ri della Valle'

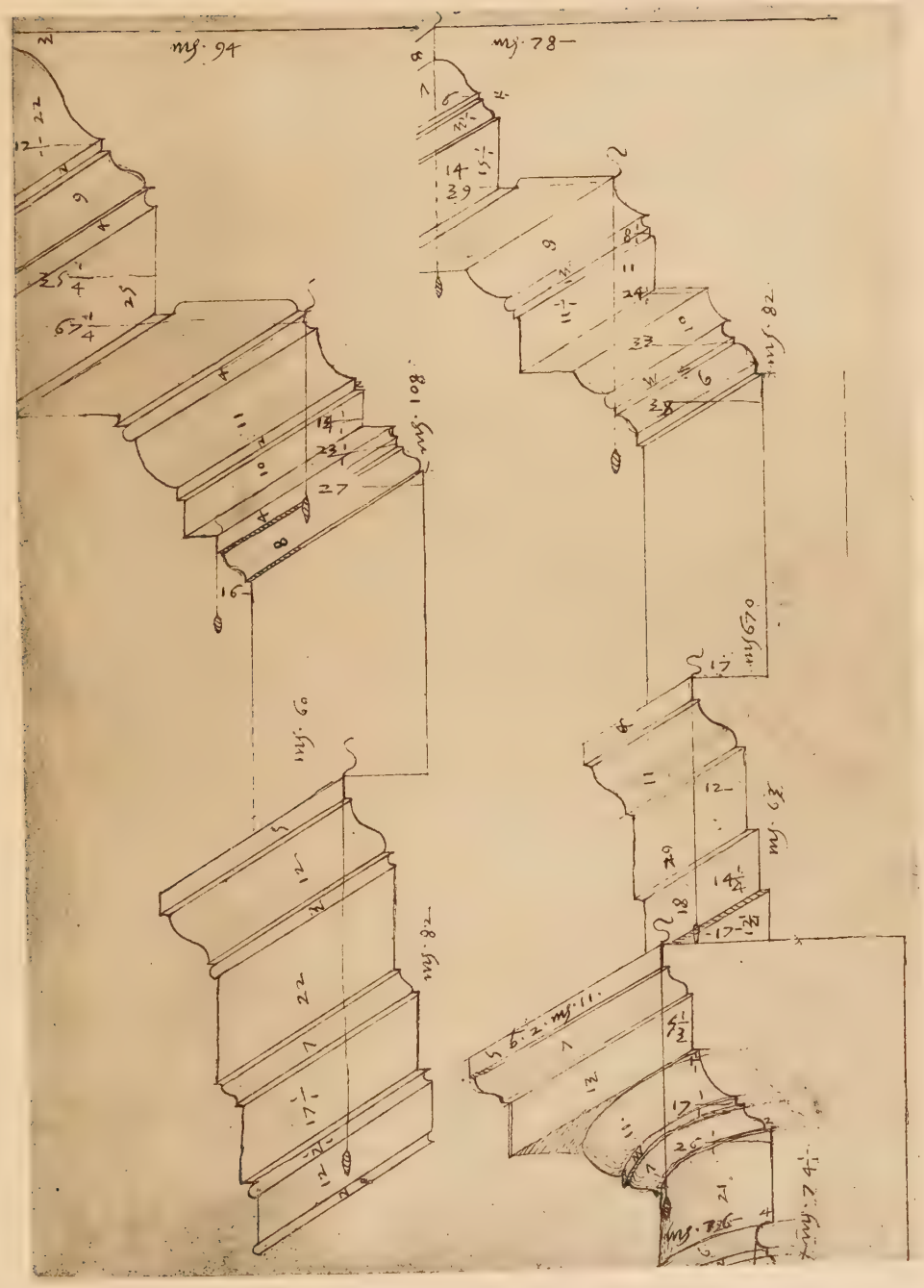

apud templum minerue
Sup portam eccleſie quatuor ſtatuæ coronat
APVD COLVNA TROIANA

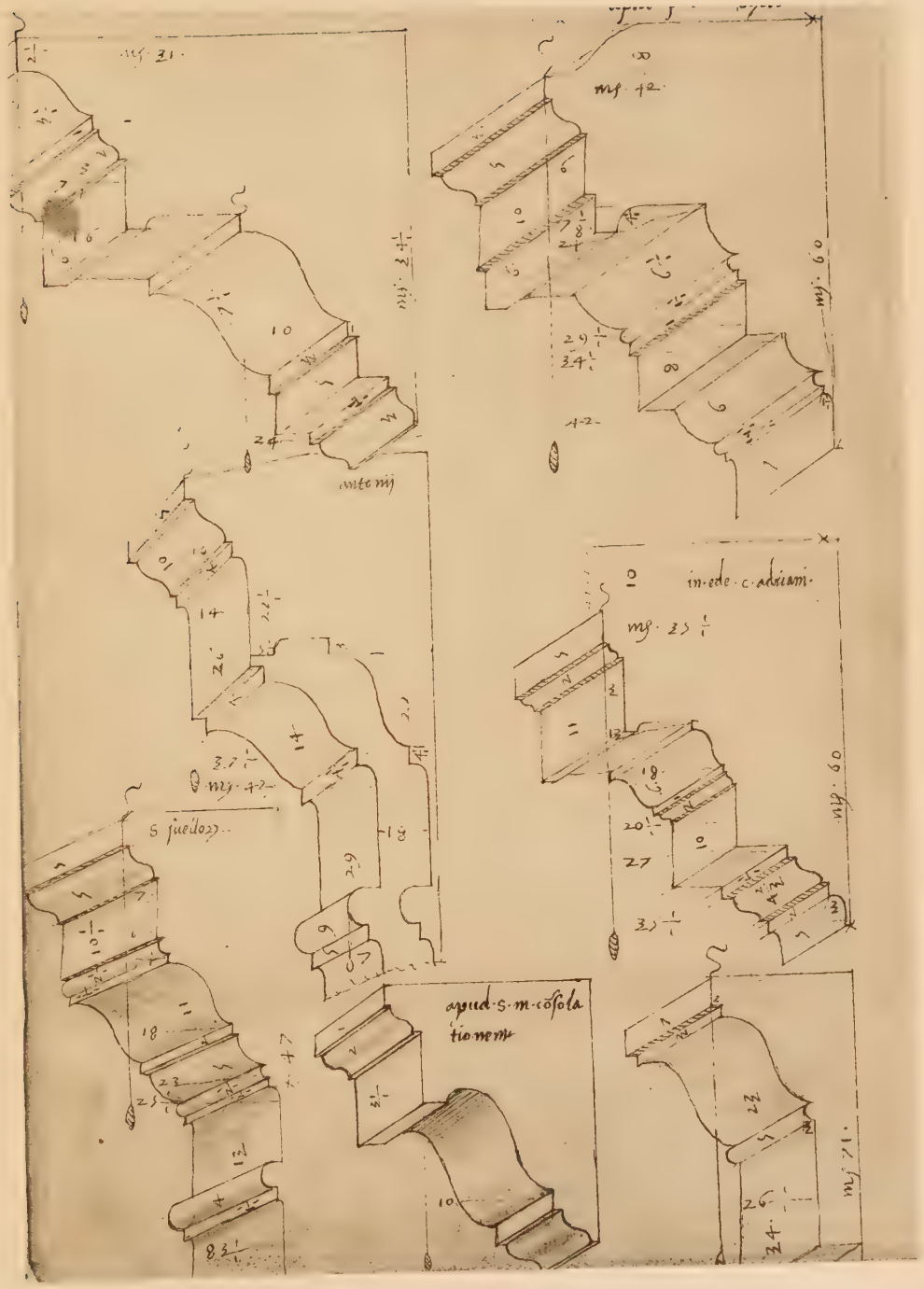

sub porticalem S. M. N.
mf. 17 1/1
mf. 30
iuxta S. paulum
mf. 49
circa S. mariam nouam
mf. 64
mf. 40

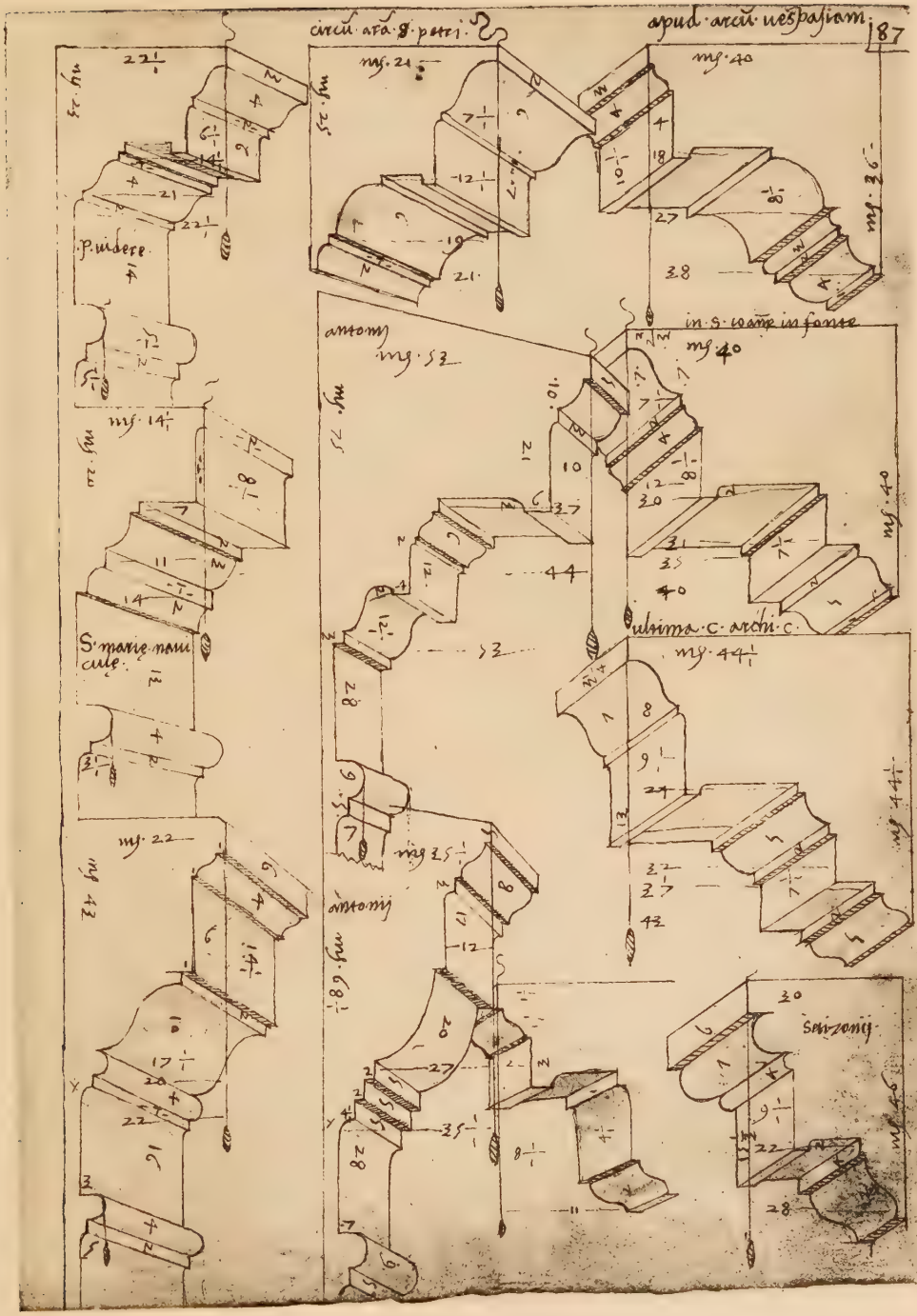

184
Tabernacula S. marie rotunde
Secunda C.S. marie rotunde
jub ista corona cum canalis 24

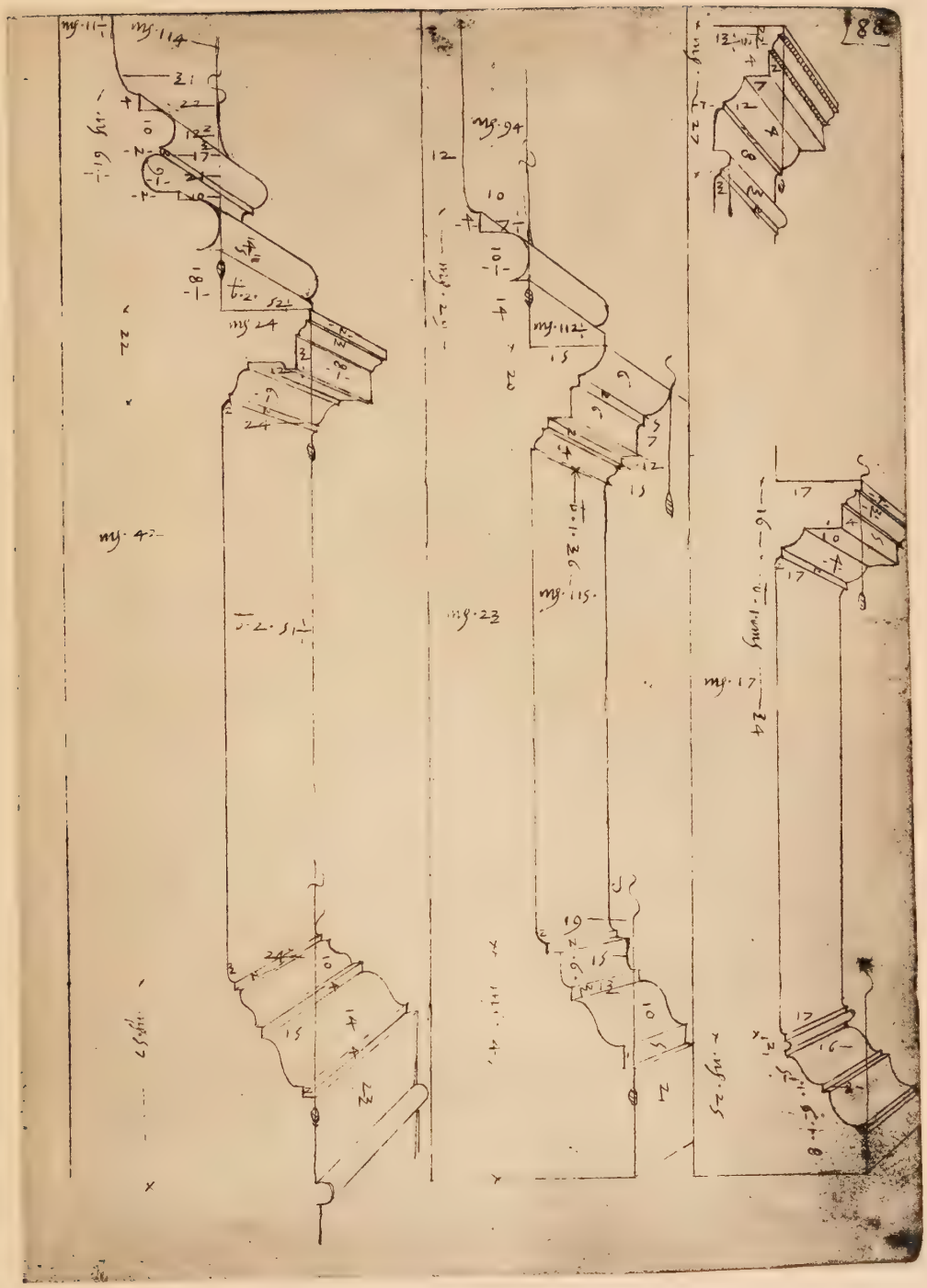

ponte molle
Sub. eccl.a S. urbani
ustra S. marcii
stra S. mantum

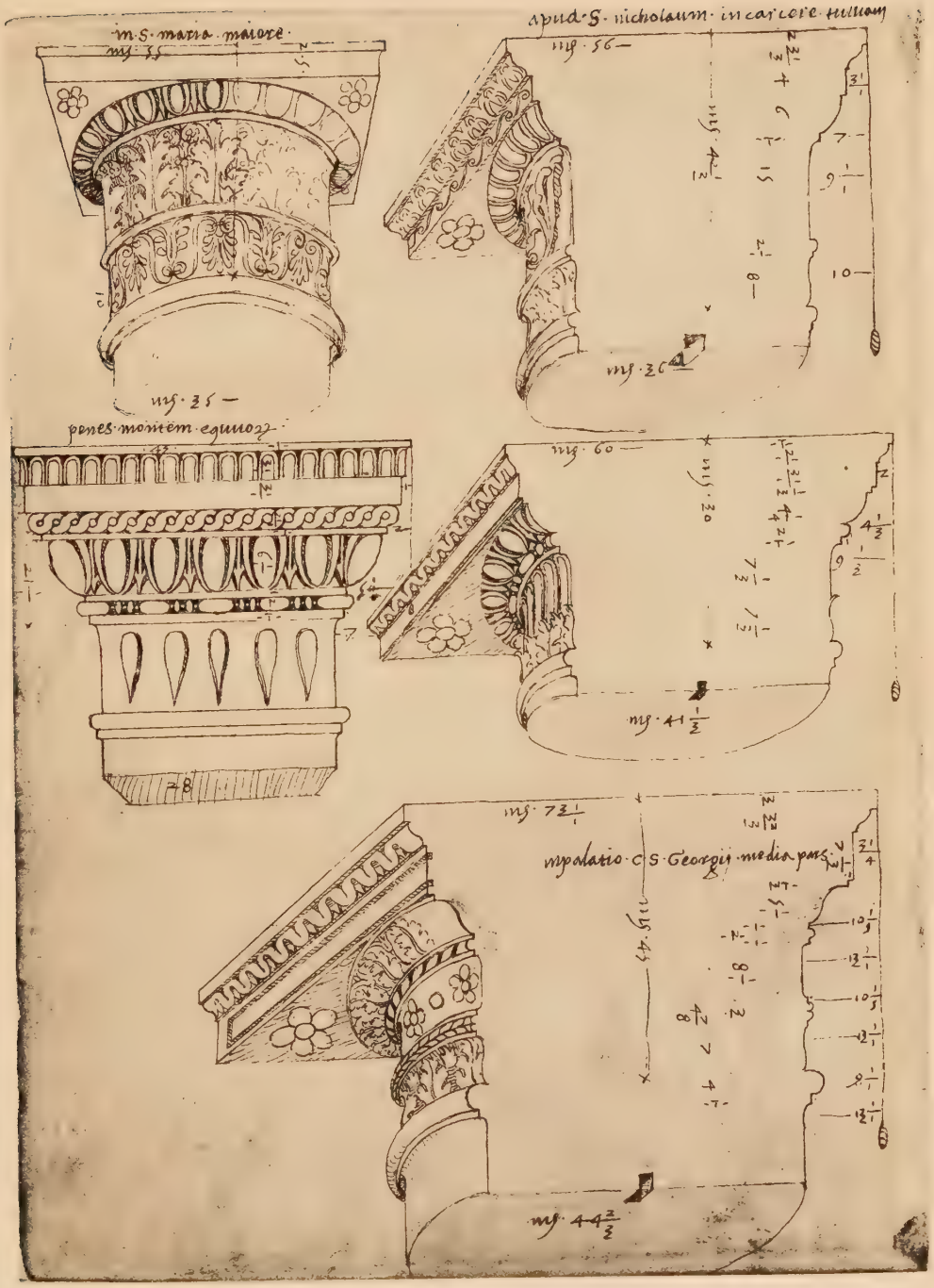

prepe arcem militum
F amphitearri ueſpaſiani
185
ultima C amphitearri
ueſpaſiani

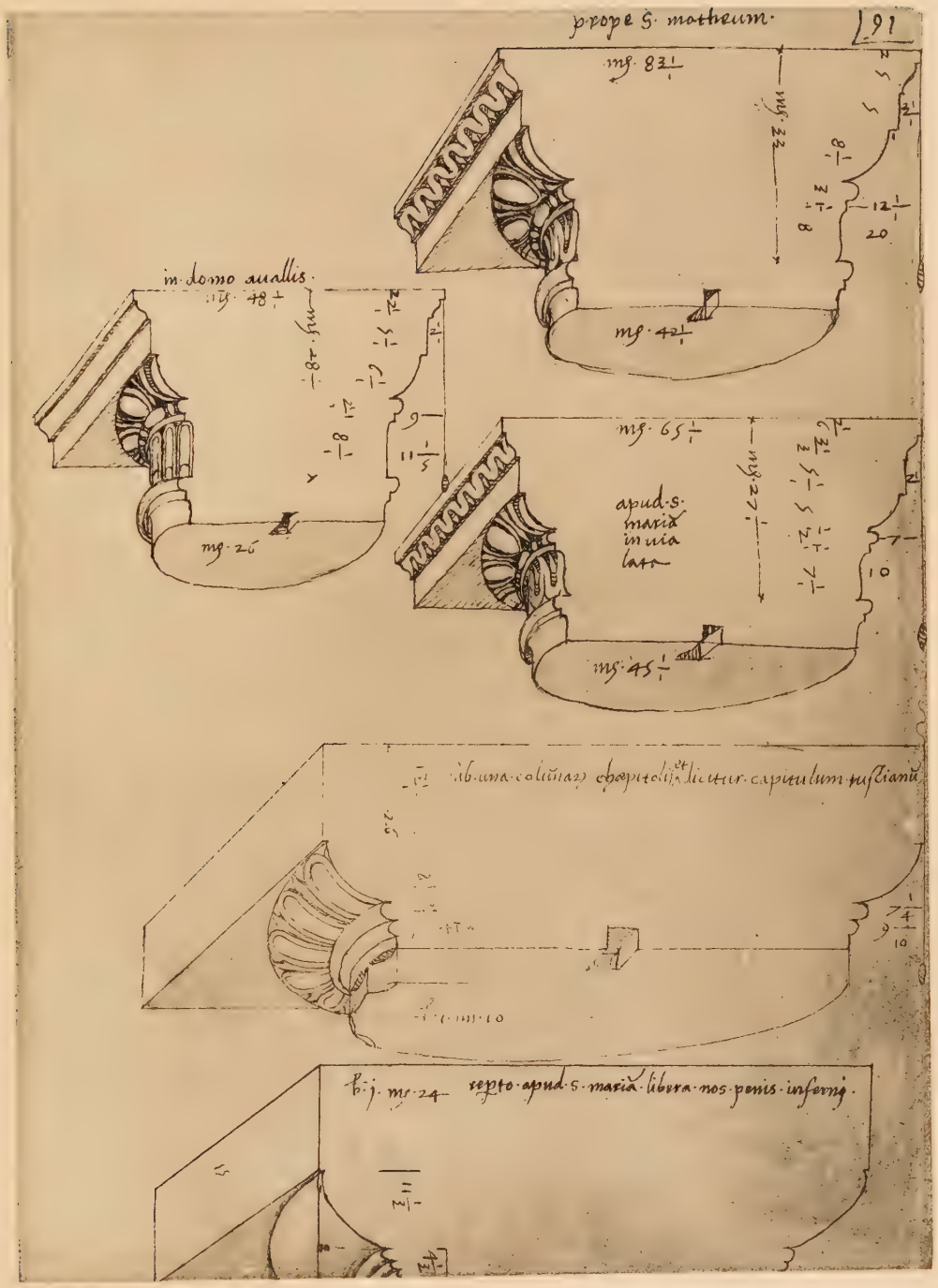

mg. 94
mg. 78
mg. 80
mg. 82
mg. 65
mg. 67
mg. 68
mg. 74

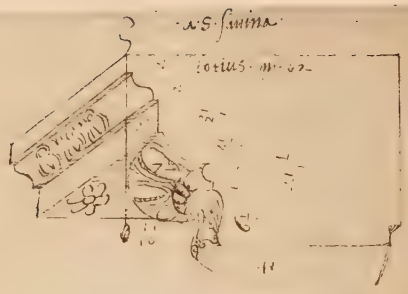

mf. 31.
mf. 42.
mf. 60
mf. 60
mf. 71.
in. ede. c. adriani.
mf. 25 1/2
apud. s. m. cōsola
tionem
S. pueloz.

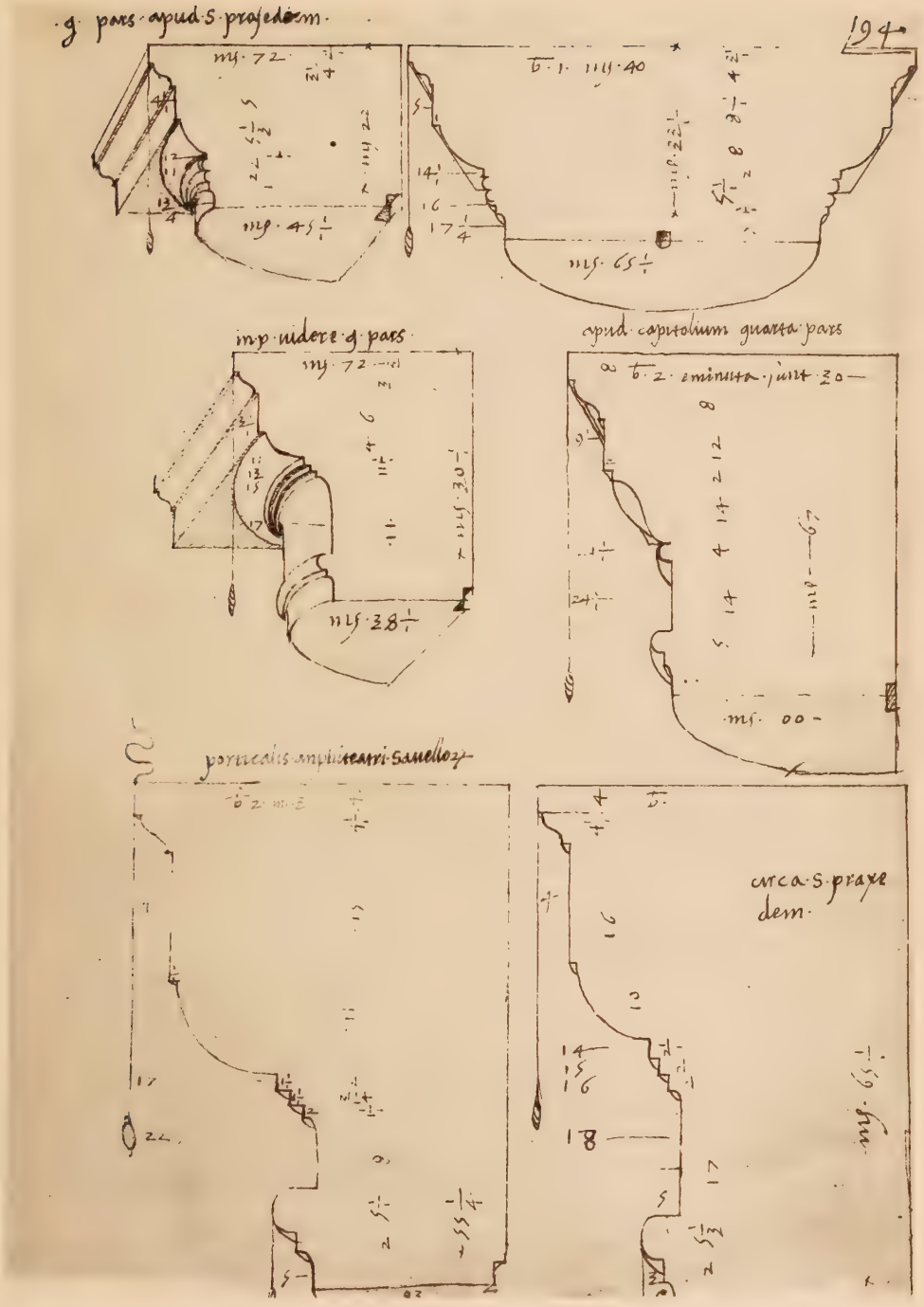

circũ ara. S. petri.
apud. arcũ uespasiam.
187
mg. 21
mg. 40
mg. 36
mg. 25
mg. 25
P. uidere
in. S. uarie in fonte
mg. 40
antonij
mg. 53
mg. 40
mg. 40
mg. 14½
mg. 22
S. marie nouu cule.
ultima. c. archi. c.
mg. 44½
mg. 44½
mg. 42
mg. 25½
antonij
mg. 68½
seuerinj
mg. 36

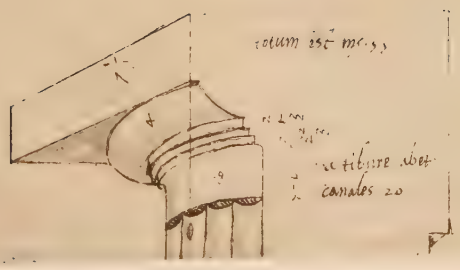



in S. maria maiore
apud S. nicholaum in carcere tullianu
pones montem equuo
in palatio c S. Georgij media pars

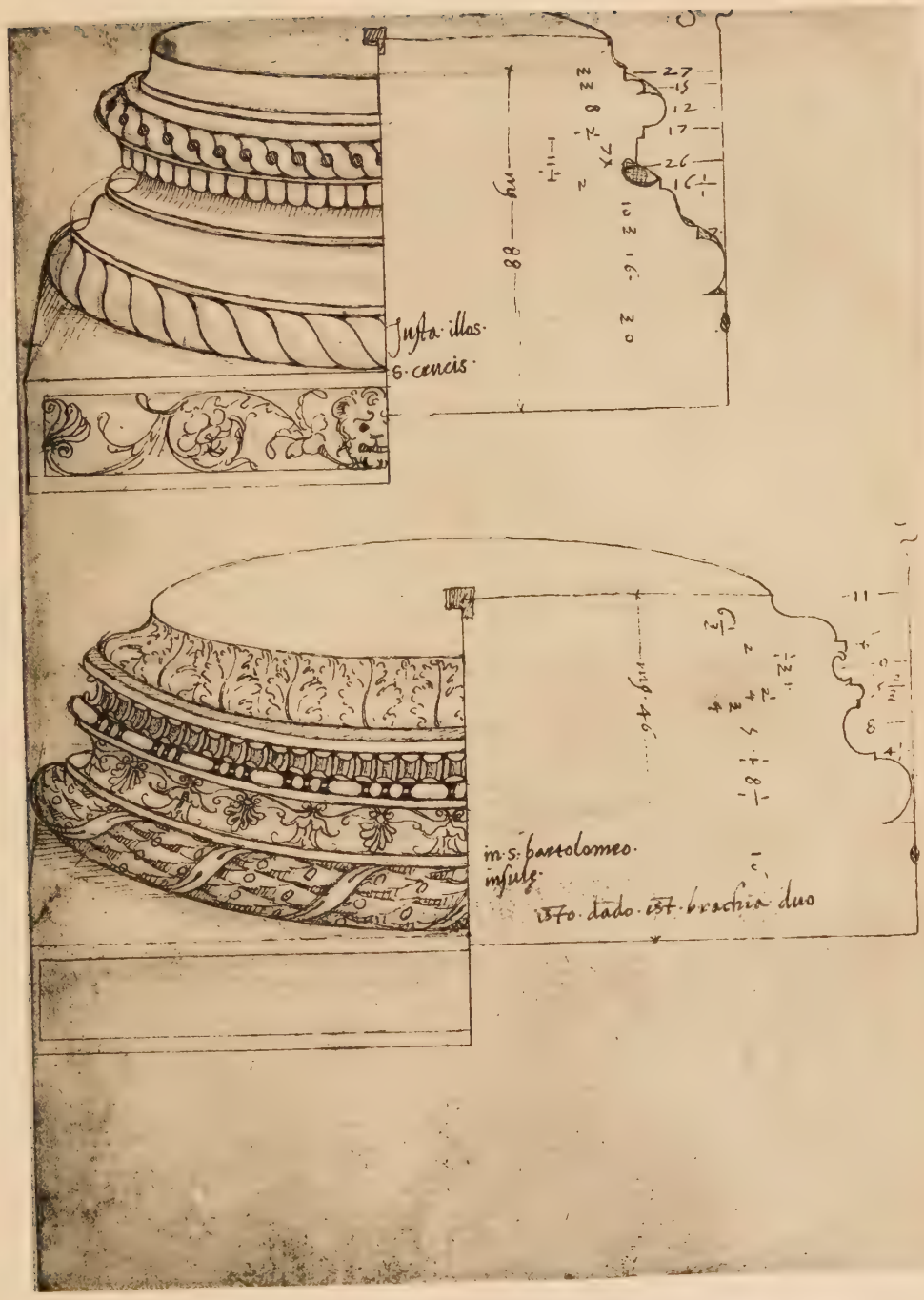

prope S. mattheum.
191
mg. 83 1/1
mg. 22
mg. 42 1/1
in domo uallis.
mg. 48 1/1
mg. 26
mg. 65 1/1
mg. 27 1/1
apud. s. mariã in uia lata
mg. 45 1/1
Ab una colũna [illegible] capitulum [illegible]
p. j. mg. 24 repto apud s. mariã libera nos penis inferni.

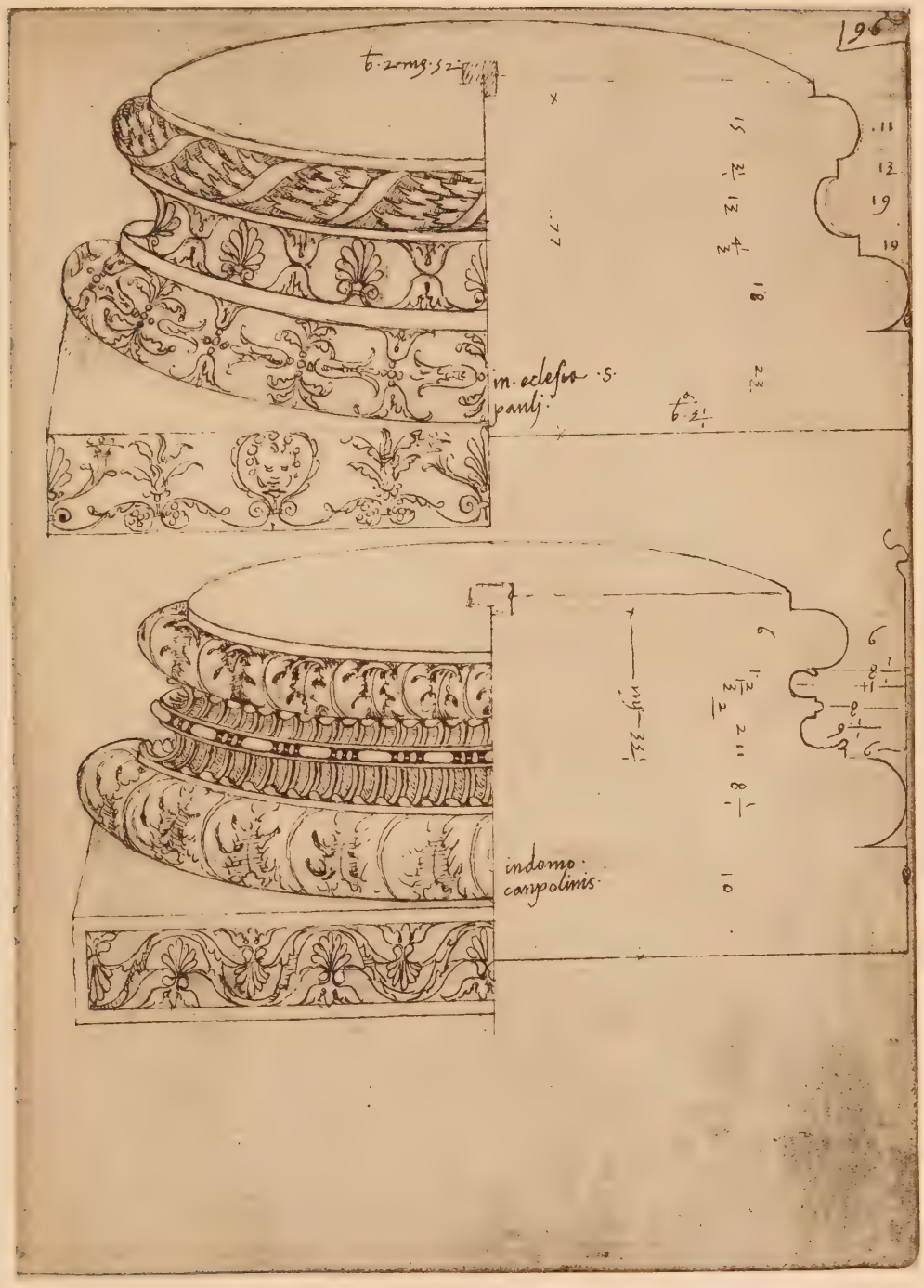

·x·S·fulina·

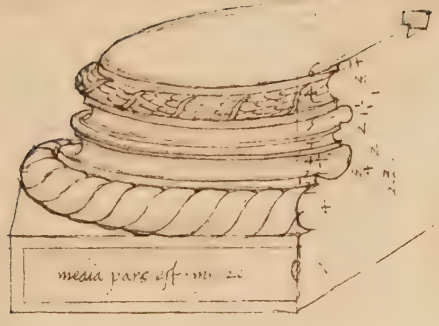

·g· pars apud S· profetiam·
194
inp· uidere ·g· pars
apud capitolium quarta pars
porticalis amphiteatri Saluelly
circa S· praxe
dem·


totum est me
canales 20

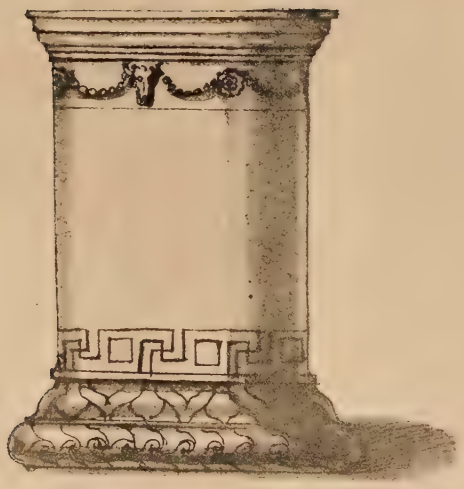
in santo basilio
195
mg. 86
b. 1. et mg. 54
reporta iusta Sanctos
b. 2. mg. 25
b. 3. et minuta, unit. 27
analaja


27
15
12
17
26
16½
88
iuxta illos
6 cancis
in s. bartolomeo
insulz
dado est brachia duo

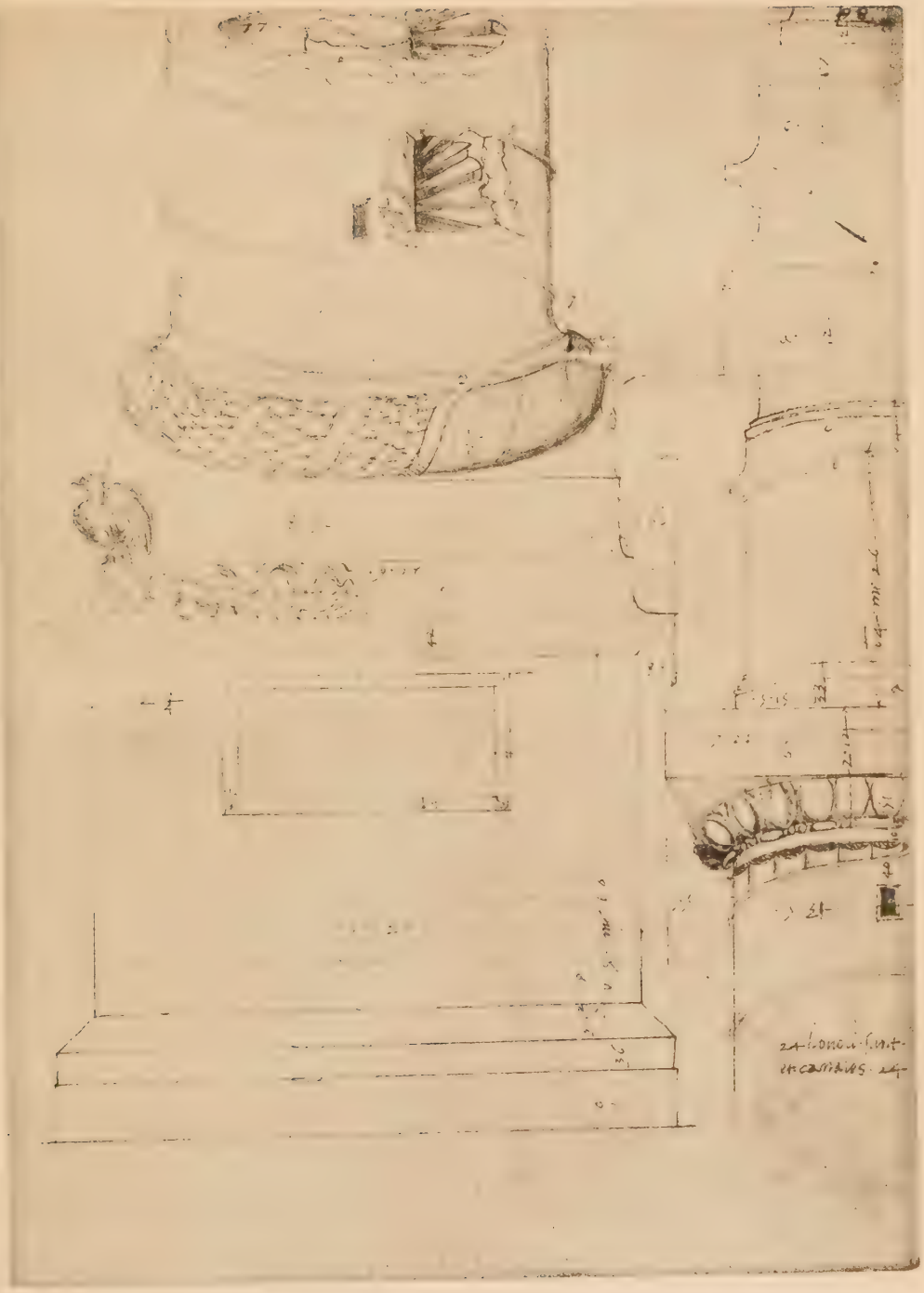

196
in ecclesia S. Pauli
indomo campolimis

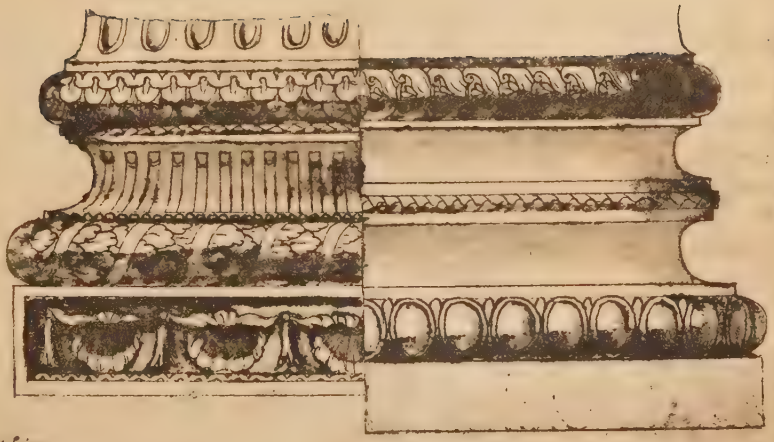

media pars

197



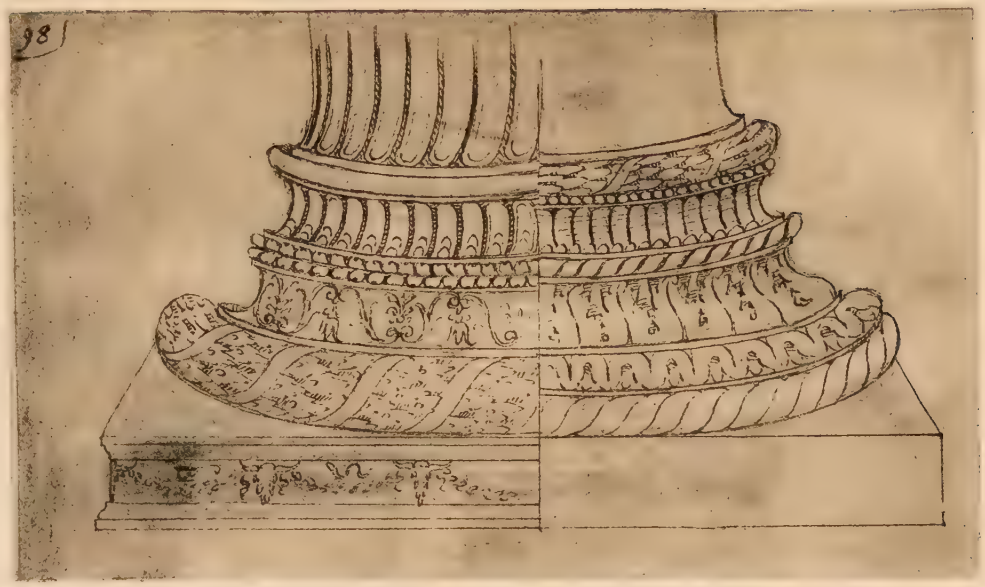
Nelziard. del P.D.a



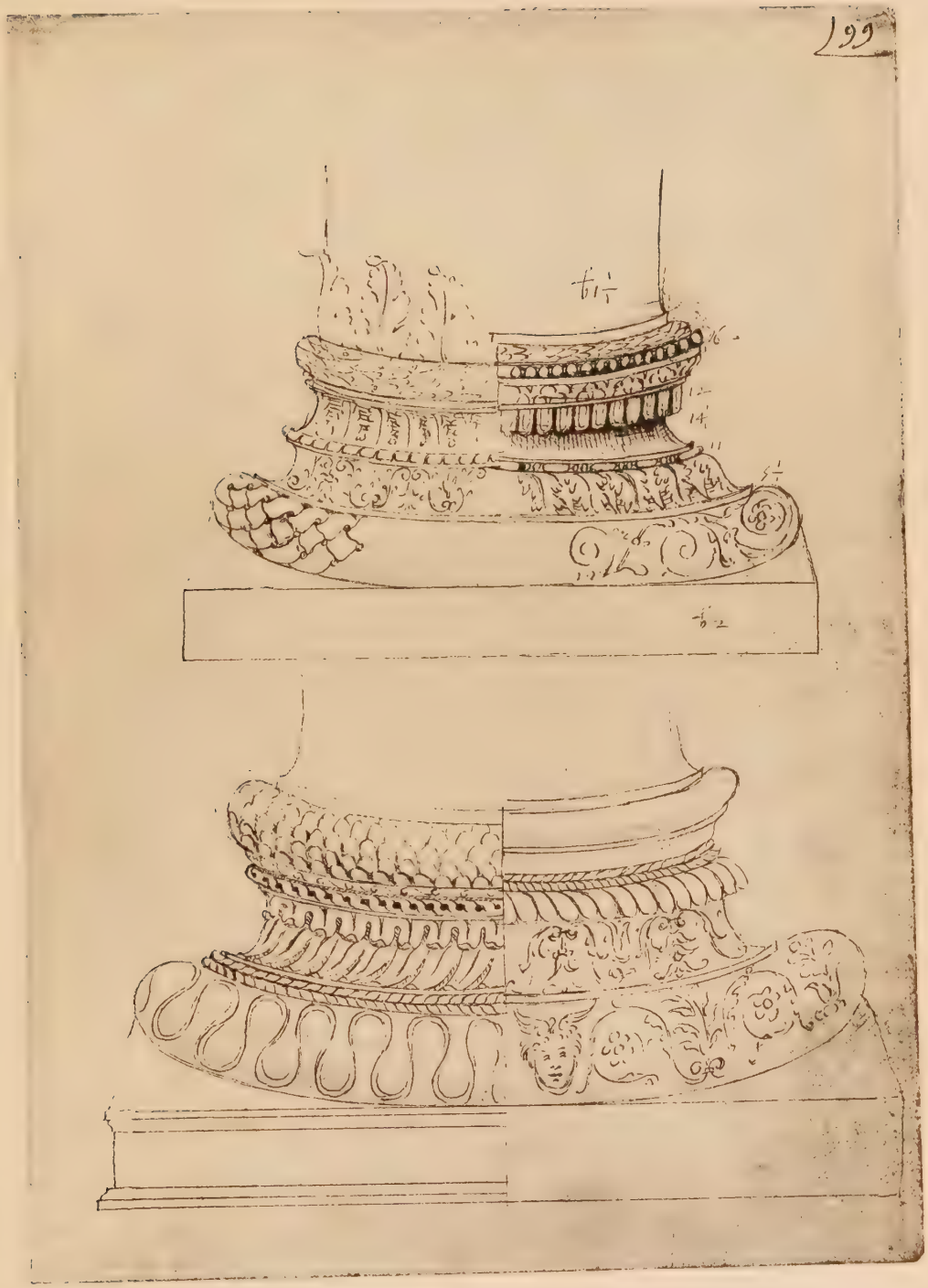


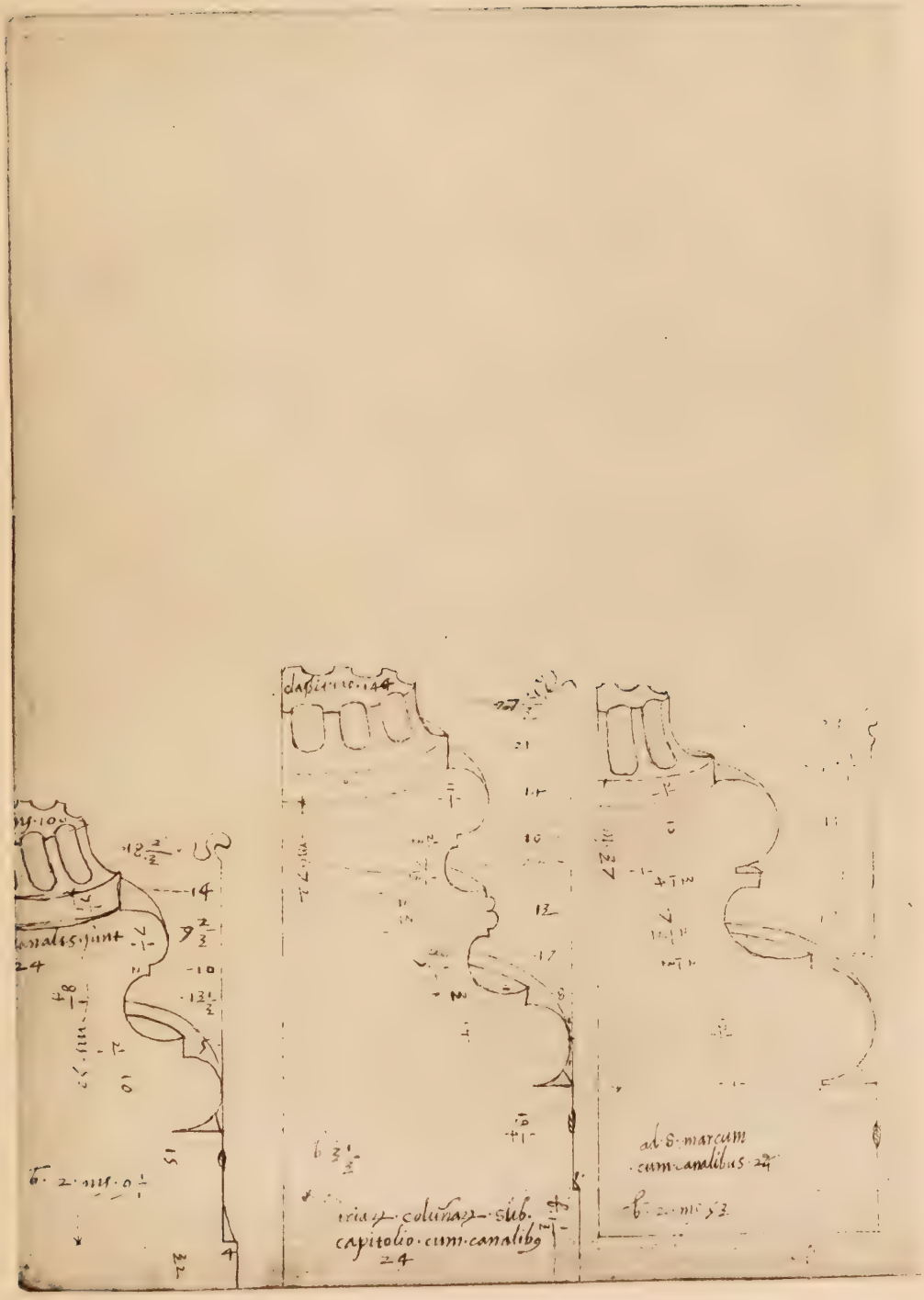
In S.to Adriano

In S. Marco

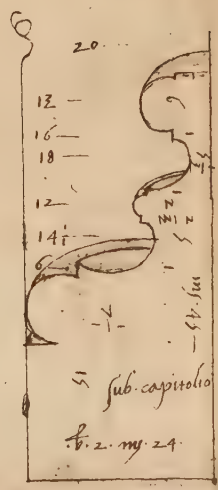

98

199




ad·s·marcum
·cum·canalibus·24
capitolio·cum·canalibꝰ
24

C·24
C·24
C·12
arcititi et uespasiani media pars
apud columnam trojana
columne metalli in s. iouane inlateranо
C·24
C·24
in templo pacis
in templo pateonis
in p. cor. s. georgij


20
12
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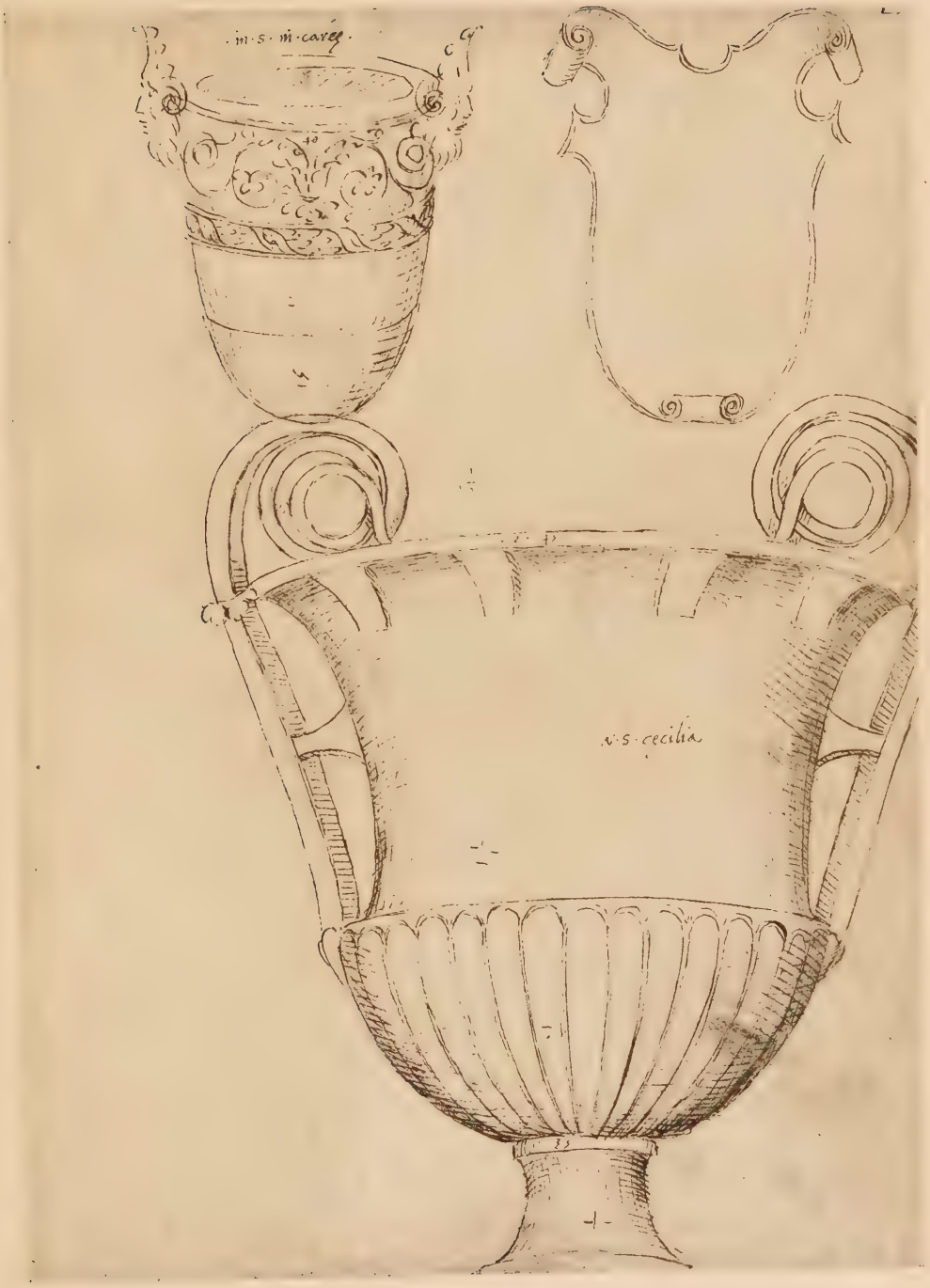
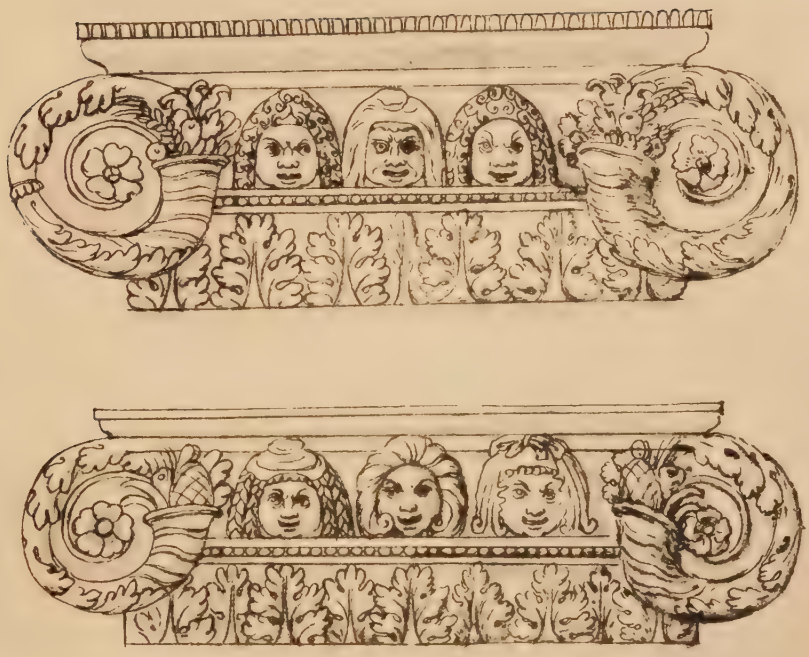
18
12
14
Sub. capitolio
b. 2. my. 24

sub·coluña·porti
calis·s·m·rotunde·
prope·arcem
militum·
m·palatio·car·
s·Georgij
m·ecclesia·s·
saluatoris·
ad·coluñam·
troianam
apud·vineam
car·s·Georgij·
m·ecclesia·s
saluatoris

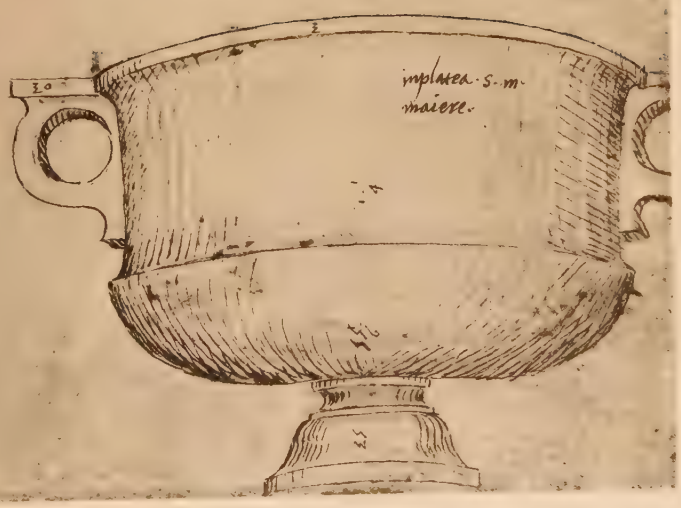
S mote
trinitatis
ms. 95
ad s. m. in
campitello
ms. 82
ms. 21
ms. 20
apud fauellos
ms. 65
arci tini et uespasiani
ms. 44

S ✝ M · IERUSALEM


.in·s·m·carę·
v·s·cecilia



In Roma in casa M.r Antonetto delle Medaglie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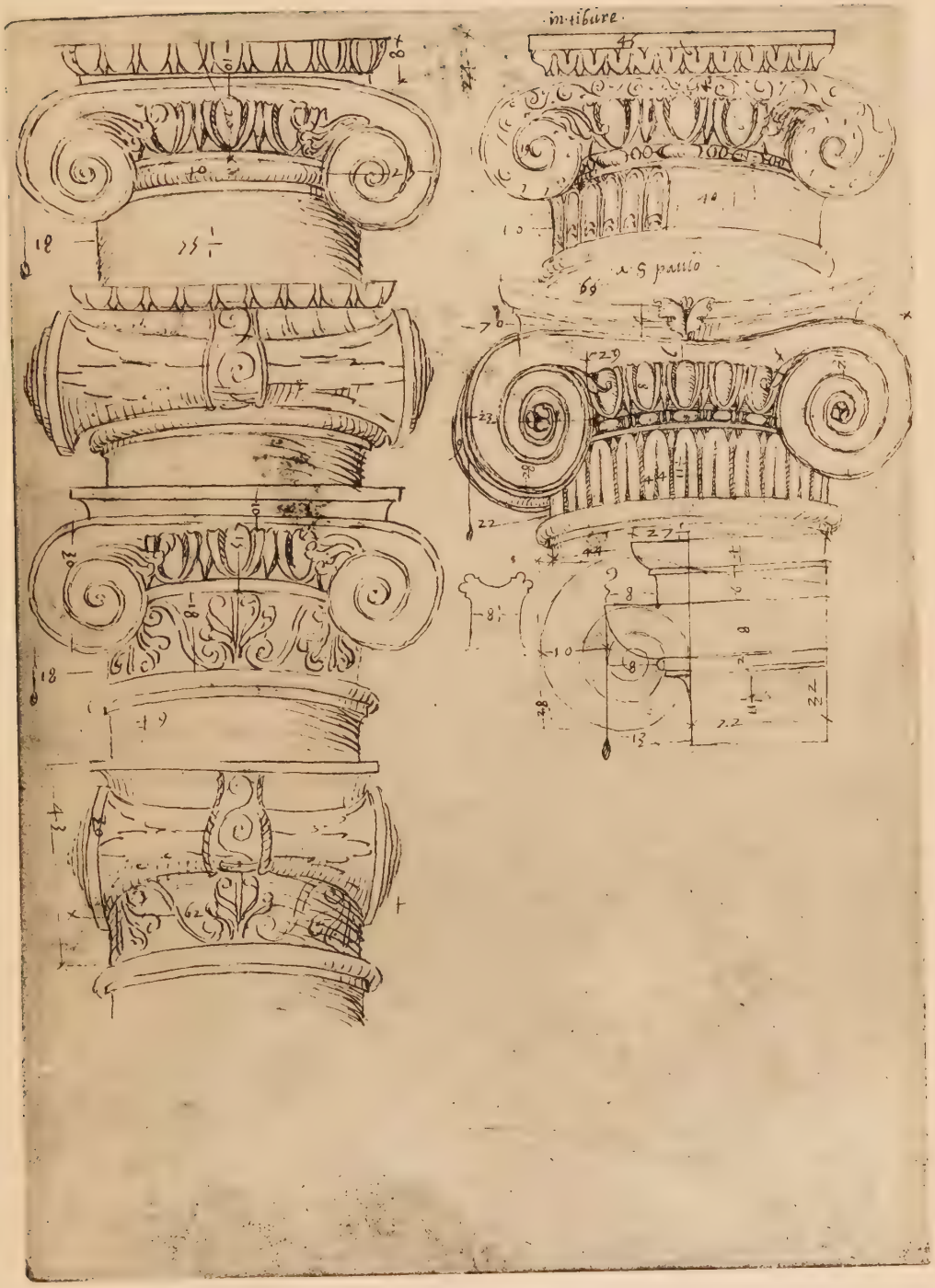
In 5ti Quattro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m·s·petro·in·vaticano
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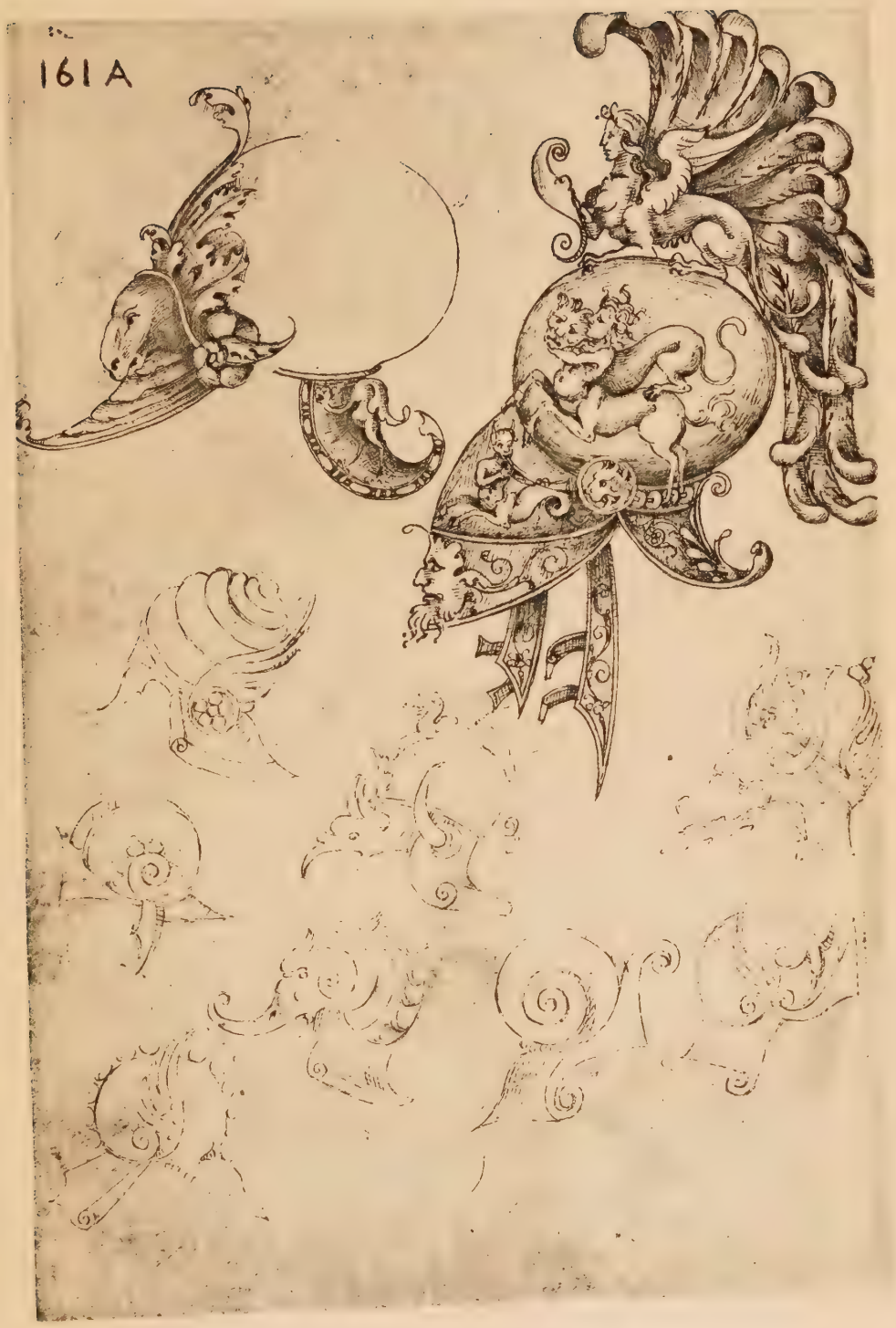
A san Gio: Laterano

Nella Chiesa di S. Lorenzo fuor delle mura

Dreto à Campidoglio

Alle Terme di Vespasiano

In Roma nella Piazza di S.to Isidoro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